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ABSTRACT

This guide provides an approach for high school educators and instructors of adult learners to teach media literacy and promote an informed public conversation about the impact of violent imagery in the culture today. Five key goals govern the program: (1) to reduce exposure to media violence; (2) to change the impact of violent images that are seen; (3) to locate and explore alternatives to media that focus on violence to solve conflict; (4) to uncover and challenge the cultural, economic, and political supports for media violence; and (5) to introduce skills of media advocacy and organizing for change. The lessons in this guide include: (1) "What Do People Believe about Media Violence?" (2) "Where Do You Stand on Media Violence?" (3) "The News: If It Bleeds, It Leads" (4) "Sports, Sportsmanship and the Media"; (5) "Damsels in Distress: Women and Violence"; (6) "Media Heroes, Real Heroes"; and (7) Private Gain or Public Good?" Eleven reproducible handouts accompany the lessons. (EH)

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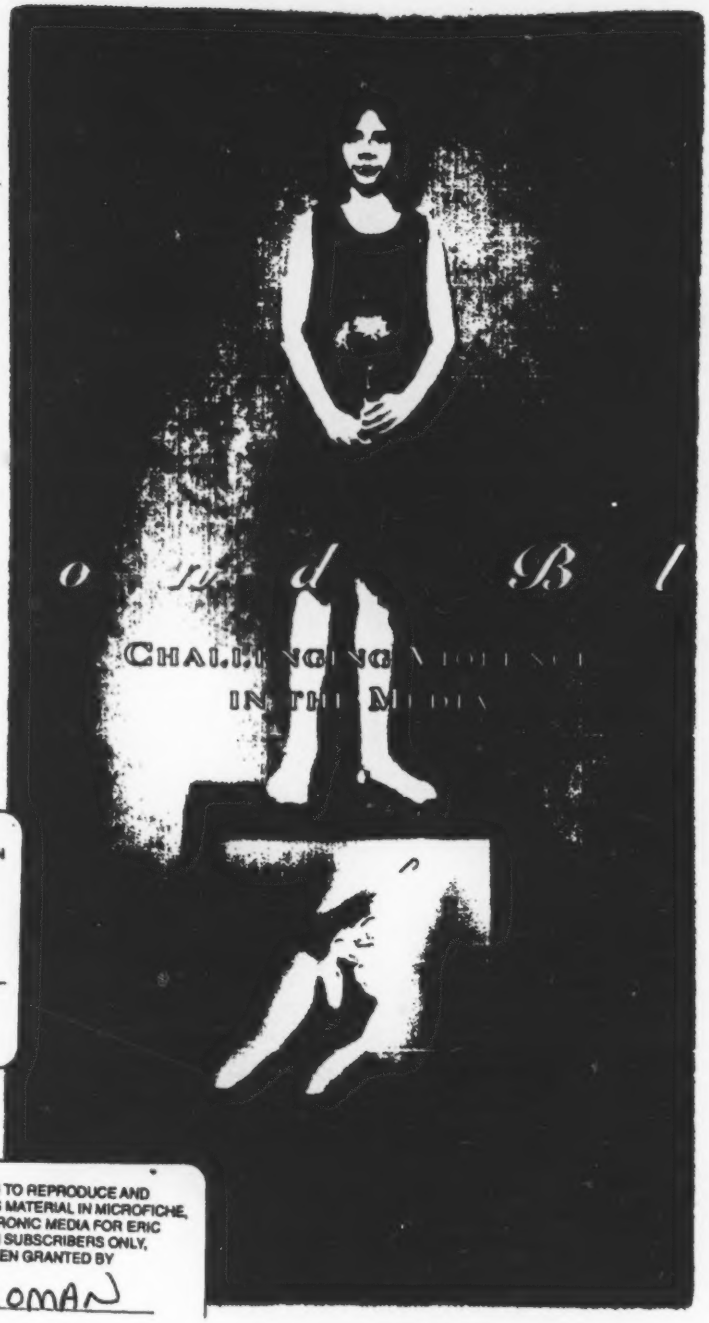

Beyond Blame

CHALLENGING VIOLENCE IN THE MEDIA

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LEADER'S GUIDE
&
HANDOUT MASTERS

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PLEASE NOTE:

In order to use this guide effectively, teachers and leaders need to first review the background resources in the Introduction/ Overview Package. This will provide fundamental information on the issues in the controversy over violence in the media, fully preparing you to conduct thought-provoking and successful *Beyond Blame* sessions.

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Beyond Blame

Challenging Violence In the Media

TEEN / ADULT

Classes and Groups

Leader's Guide

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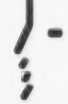

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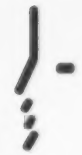

CENTER FOR MEDIA LITERACY

WHO WE ARE

The Center for Media Literacy is dedicated to a new vision of literacy for the 21st Century: the ability to communicate competently in all media, print and electronic, as well as to access, analyze and evaluate the powerful images, words and sounds that make up our contemporary mass media culture. These skills of media literacy are essential for our future as individuals and as members of a democratic society.

Established in 1989 as an expansion of the acclaimed quarterly magazine, Media&Values, the Center now serves a growing membership network of parents, teachers, childcare providers, religious and community leaders. The Center is the largest producer and distributor of media literacy resources in North America.

OUR MISSION

We believe that mass media is the dominant influence in children's lives today. Our mission is to help children— and adults — prepare for living and learning in a global media culture by translating media literacy research and theory into practical information, training and educational tools for teachers and youth leaders, parents and caregivers of children.

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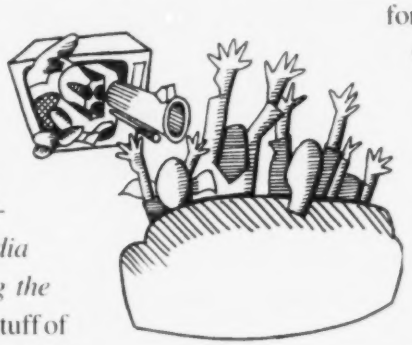
Media Literacy as Violence Prevention

Beyond the blame . . . beyond the debate . . . are human beings — children, young people and adults of all ages — who are daily bombarded with violent images from the media and popular culture.

The parameters of this problem are complex and interrelated.

There are First Amendment concerns, as well as public policies resulting from years of deregulation of the media industry and the erosion of the public interest standard in favor of marketplace forces. And as Walter Wink observes in the initial essay in *Media and Violence: Part One: Making the Connections*, violence is the very stuff of our fundamental mythologies, including the myth of the American West.



While Hollywood may feed these myths, Hollywood did not start them. Nor can Washington legislate them under the rug.

Violence cannot be sanitized out of our culture, even if gruesome and gratuitous violence becomes more and more "politically incorrect" in popular entertainment.

There will still be violence in the media, as in life, because there is evil in the world and human nature has its shadow side. There is also grinding poverty and substance abuse and meaninglessness which create a seedbed for violence as a way for some to cope with injustice. Such violence will find its way into the news and storylines of both high art and popular culture.

Nevertheless, violence is a growing issue of public safety and a major health problem in urban cities and rural communities alike. Children are killing children. Crime is devastating neighborhoods. Violence and the fear of violence are strangling the human spirit. As we prepare to enter the 21st century, we must find workable solutions to reduce violence in our world and build structures for living and working in harmony with one another and with the earth itself.

We all recognize that media violence is not the sole cause of violence in society, but more and more we're coming to understand that they do reinforce the myths and images, beliefs and attitudes that support a culture of violence.

Since the introduction of television in the 1950's, society has been engaged in a "circle of blame" about who's "responsible" for violence in media and popular culture. The truth is we all share responsibility for the cultural environment we live in, just as we're all responsible for the physical environment our children will inherit from us.

It's time to move beyond blame, to see media violence as a systemic issue in a contemporary society and to develop ways to challenge — and change — the violence, not just in our media, but in our culture and in our lives.

Our vision is broader than simply reducing media violence. We strive to create a world where our children can grow up safe, healthy and whole.

Goals of the *Beyond Blame* Program

Beyond Blame: Challenging Violence in the Media provides a creative new framework and approach for breaking the cycle of blame and promoting an informed and rational public conversation about the impact of violent imagery in our culture today. In classes and courses, afterschool programs and parent workshops, individuals of all ages can learn important skills for reducing their exposure to media violence while gaining insight and motivation to challenge its growing presence in our media culture.

There *are* alternatives to media violence. And media literacy can help us find them. Five key goals run throughout the *Beyond Blame* program:

1. Reduce exposure to media violence.

The amount of violent imagery now prevalent in our culture is unprecedented in human history. Researcher George Gerbner notes that we are "awash in blood." Research indicates this has many serious impacts, not just on individuals, but on society as a whole. Helping parents, adults and young people become aware of the cumulative effects of violent imagery — and then how to reduce exposure — is a fundamental theme throughout the *Beyond Blame* program.

For example, Teen/Adult group sessions engage participants in "taking a stand" on media violence: what do they accept and what do they reject? For themselves? For children in their care? The lesson plans for children help them discover and "make the connections" between violence portrayed in the media and the many ways violence and aggressiveness are manifested in their classroom or on the playground, among friends and in their families.

Parents learn skills of media monitoring and how the ratings work so that they can better select age-appropriate entertainment for their children. Males, especially those in the sought after age-demographic 18-49, are challenged to examine their preference for "action-adventure," especially when children are present.

Media violence proliferates, in part, because it is profitable. Reducing exposure to media violence — child by child, teen by teen, family by family — is a fundamental first step in building a critical mass of public opinion that makes excessive media violence "politically incorrect" and ultimately, unprofitable.

2. Change the impact of violent images that *are* seen.

The growing availability of media literacy education does not excuse the storytellers of society from accepting their share of responsibility for the cultural climate in which our children are growing up. But there are ways to *deconstruct* and *decode* the techniques used to stage violent scenes so that they lose some of their glamour and appeal. It is important for children to learn early on the difference between reality and fantasy and to know how costumes and camera angles and special effects can fool or mesmerize them.

Another way to challenge violent scenes is to project real-life consequences onto media portrayals of violence. In Elementary sessions, young children begin to ask "who will be sad?" or "who will clean up the mess?" while middle school students more easily grasp the edited unreality of "reality" television. Parents learn new ways to see TV through children's eyes so they can better assess what their children do and do not comprehend and guide them accordingly.

Research shows that the critical skills embodied in media literacy learning can be taught and, through guided practice, can become everyday habits for both children and adults.

3. Locate and explore alternatives to media that focus on violence to solve conflict.

The issue of media violence is really one of storytelling. We all learn who we are, how to behave, what to believe through the stories of our culture. Who is telling stories to our children today? What has happened to our culture that violence has become a primary way we entertain ourselves?

Challenging violent role models created by Hollywood is a core theme that runs throughout the *Beyond Blame*

> Our vision must be to create a world where our children can grow up safe, healthy and whole.

program. Children learn to distinguish between "true" heroes and heroines and "fake" ones. Teens explore the meaning of courage in dramatic portrayals. Adults confront how standard plot formulas reinforce our cultural conditioning to resolve conflict through "fight or flight."

It's also important for all age groups to explore alternatives to violence both in entertainment and in life. Building on the ideas in Arthur Kanegis' "New Heroes for a New Age" in *Media and Violence: Part Two: Searching for Solutions*, children create new endings to scenes which commonly end in violence. Parents develop a pro-social checklist for choosing videos, movies and games for their children. Schools and daycare centers, libraries and families (grandparents, too) are encouraged to build collections of books and videos that provide positive role models to consciously counterbalance the actions and attitudes of violent "superheroes."

4. Uncover and challenge the cultural, economic and political supports for media violence.

Media literacy education empowers viewers to ask hard questions of themselves, of others and of society, to "make the connections" between what they see on the screen and what they experience at home, at work, at school. Media violence is not isolated from other social issues facing us today — drugs, domestic violence and child abuse, guns, unemployment, structures of dominance that alienate rich from poor.

Each guide contains a core session on the "Four Effects of Viewing Media Violence" which summarizes the psychological research to date and links the viewing of media violence to ways we act toward one another.

Further, *Beyond Blame* sessions on confronting the "Six Myths of Media Violence," on the news, the decline of sportmanship and the volatile messages that result from mixing sex and violence, provide opportunities for older teens, adults and parents to confront the larger system of violence that pervades our whole culture.

Without this wider perspective, efforts to reduce media violence on television, movies or video games will be as ineffective as bandaids on a broken leg.

5. Introduce skills of media advocacy and organizing for change.

In the United States and Canada, media literacy education incorporates and builds on a tradition of media activism and advocacy. Those who seek to right wrongs or protect the public interest have had many causes to support in recent decades as the powerful potential of mass media has become more and more beholden to vested economic interests.

Surely no social cause is more important now in the 1990's than challenging the media's contribution to our growing culture of violence.

But there is no one simple remedy. Like the environmental movement which incorporates a variety of activities from recycling pop cans to cleaning up toxic waste dumps, the "cultural environmental" movement must also develop multiple actions — some personal or local, others national or global. Like any social change effort, success will only come from collaborative efforts on many fronts for many years.

Beyond Blame provides a variety of tools and resources to help organize for change — from where and how to write letters to express your point of view to leveraging financial stockholdings for social responsibility by media corporations. There are dozens of "Action Projects to Pursue" throughout the guides. Even children learn to organize and communicate their point of view to local media owners, video-game manufacturers and their elected representatives.

The Time Has Come

For 40 years, the cycle of blame around media violence has left us powerless and paralyzed. The time has come to stop blaming and start building a movement for a caring culture. The lesson plans, video, audio and print resources in *Beyond Blame: Challenging Violence in the Media* give you tools for the task. Use them well. And, "Never doubt," as Margaret Mead has said, "that a small group of thoughtful, committed citizens can change the world. Indeed, it's the only thing that ever has."

Core Principles of Media Literacy

Beyond Blame: Challenging Violence in the Media is based on the premise that viewers, readers and listeners of media can learn and grow in their understanding of how and why media function as they do.

It is a lifelong process, but is especially important for children today whose formative years are increasingly influenced by television and popular culture.

Evolving from research over several decades by educators in Australia, England, Canada and the United States, media literacy is a growing academic discipline with five core principles. You'll find these principles embedded in each of the sessions in *Beyond Blame: Challenging Violence in the Media.*

1. All media are constructions.

Media are carefully manufactured cultural products. They create an emotional experience that *looks* like reality, but of course is not — because it is all made up by one person — or many people — who select this picture and edit out those words or include this scene while another 20 versions land on the cutting room floor. Media are not "real" but they affect people in real ways because we take and make meaning for ourselves out of what we see, hear and read.

2. Media use unique "languages."

Media language is unique to each form of communication — whether newspapers, TV game shows or horror movies. The language works because it is used over and over as a shorthand for conveying intended meanings: scary music heightens fear, camera angles convey relationships, headlines signal significance. Understanding the grammar, syntax and metaphor system of media language heightens our appreciation and enjoyment of media experiences, as well as helps us to be less susceptible to manipulation.

The best way to understand how media is put together is to do just that. Media *production* and media *analysis* are the two sides of the media literacy coin.

3. Audiences "negotiate meaning."

No two people see the same movie or hear the same song on the radio; even parents and children do not see the same TV! Each reader or viewer uses prior knowledge and experience in the process of reading, watching or listening. Skillful readers and viewers examine different stylistic features of a media product and pay careful attention to the context in which the message occurs.

This concept turns the tables on the idea of TV viewers as just passive "couch potatoes." We may not be conscious of it but we are constantly trying to "make sense" of what we see, hear or read. The fundamental skills of media literacy allow us to be *conscious* and *deliberate* about what we experience and, more important, how we interpret media experiences in our lives.

4. Media have commercial interests.

Media are ad-driven businesses. Newspapers lay out ads on their pages first. The space remaining is devoted to news. Likewise, TV programs don't exist simply to entertain us. They are there to ensure that a certain number of viewers will be watching when a commercial comes on. Corporate sponsors pay TV stations based on the number of people they expect to be watching. But not just anybody will do. Advertisers want specific kinds of viewers (for example, children) who have the ability to spend their money on the advertisers' products (toys). TV programs are designed so that the right people will watch when the commercials come on.

Maybe it's not the way it ought to be — but, in truth, most media are provided to us, as researcher George Gerbner says, by private corporations with something to *sell* rather than by the family, church or school with something to *tell*.

5. Media have embedded values.

Media, by their very nature *being* constructed, carry a subtext of who and what is important — at least to the person or persons doing the constructing. There are no

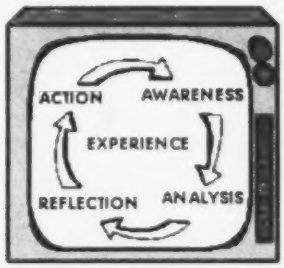
Media Literacy is the ability to communicate competently in all media, print and electronic, as well as to access, understand and evaluate the powerful images, words and sounds that make up our contemporary media culture.

value-free media and never will be. This presents a challenge for all of us to learn to "read" the media critically in order to uncover the value messages that are embedded in them. Only then can we judge whether to accept or reject these messages as we negotiate our way each day through our mediated environment.

An Active Learning Model

The overall goal of *Beyond Blame* is to break the cycle of blame about violence in the media by engaging millions of people in a learning process that leads from awareness to action on key issues in the media violence debate.

The learning methodology in materials developed by the Center for Media Literacy is based on the work of Brazilian educator Paolo Freire. It can be summarized as a four-step learning process: *Awareness*, *Analysis*, *Reflection* and *Action*. You'll usually find the steps identified at the beginning of each lesson plan as objectives.



In the *Awareness* step, participants begin to discover and articulate their own ideas and experiences about violence in the media. This offers them a chance to identify aspects of their everyday media lives that they may never have stopped to think about.

In the *Analysis* step, participants come to question the political, economic, social or cultural causes that make the media the way they are. This step is especially crucial in the issue of media violence because of the many interrelated aspects of the problem: the economics of the media industry, First Amendment concerns, the cultural breakdown of many family systems, etc. Without a clear grasp of how things got to be the way they are, we can't plan effective action for making changes for the future.

Reflection is the step in which we move beyond the media as we know them to how we want them to be. It requires that we recognize and consider the philosophical tenets, ethical values and democratic principles that we accept as guides for our lives, individually and collectively.

Finally, the *Action* step gives participants an opportunity to formulate constructive action ideas — ideas that will lead to personal changes in their own media choices and viewing habits, as well as working for change locally, nationally or globally. Each lesson concludes with some action step. Plus there are several sessions designed to engender brainstorming for ongoing personal or community actions.

Learning About Media by Making Media

Media production can complement the understanding people get from analyzing the media. By making media, we become better equipped to deconstruct the media presented to us by networks, newspaper chains, cable channels and film studios. Media production heightens our ability to understand the decision-making process that goes into making media messages.

If you're leading the sessions for a group of students, you may find that they already have opportunities for making media since many schools have journalism or media production classes. Some of your participants may own their own camcorders. Public access cable facilities and media art centers also offer workshops that enable community members to rent video equipment inexpensively and make their own video productions.

But while media production activities are instructive, they do not substitute for analytical work. The goal of media literacy education is not to become amateur producers but rather to engage the media in our lives. We do this by exploring media's impact upon our cultural, political and social worlds, questioning its messages and evaluating its techniques. This process empowers us to choose whether to accept or reject the values conveyed to us daily through the media.

Teaching Tips: For Teen and Adult Groups

Most people know a lot about the media already. You don't need a Ph.D. in communications to help them re-examine their knowledge. Your own experiences with the media coupled with the time you spend preparing will provide you with the basic tools you need to help your group participate actively in the current national conversation on media and violence.

Beyond Blame / Teen/Adult was written primarily for use with late teen or adult groups in a lively process-oriented educational setting. The session plans provide for much more than just a "discussion" of various topics concerned with media and violence. Through interactive learning activities, each session opens up new ways of thinking about this complex issue and leads participants to personal and group actions that can bring about change — local, national and global.

Use and Time Requirements

Beyond Blame / Teen/Adult is a seven-part program which includes seven sessions requiring a minimum time frame of one hour each. The program is appropriate in a variety of venues including the following:

- *High school and college classes,*
- *Community youth clubs and groups,*
- *Workshops in an educational conference,*
- *Women's or men's organizations that sponsor educational courses,*
- *Adult or senior citizen groups that provide education and enrichment programs.*

What's in this Kit and How Does it Work?

Everything you need to know to lead *Beyond Blame: Challenging Violence in the Media* can be found in this package which contains:

1. Introduction to the Issue of Violence in the Media

The Overview session in *Introduction/Overview, Guide A* is designed for self-learning, to focus a study group of teachers/leaders, to present at a faculty or team meeting or to present publicly to a parent or community group.

In preparing to lead *Beyond Blame*, you should plan two to three hours to work through the *Introduction/Overview* material by yourself or with colleagues in a group. The *Introduction/Overview* will introduce you to core concepts about media and violence from scientific research and social analysis, as well as studies in mass media and communication.

Be prepared to be challenged! The issues are complex and there are no simple solutions. However, if we are to resolve this issue and make the world more safe for our children and ourselves, we must get started — today!

2. Teen/Adult — Leader's Guide D

The book you are holding is **Leader's Guide D** and contains educational plans, as well as reproducible handouts for seven sessions on various topics related to media and violence. All are suitable for high school or college classes, as well as adult education.

Sessions One and Two introduce fundamental concepts of the media and violence issue. They should be scheduled before the other five more topical sessions:

- *Violence in the news,*
- *Violence in sports,*
- *Violence and sexuality in music videos,*
- *Nonviolent solutions in entertainment media,*
- *The economics of media violence.*

These five sessions may be scheduled in any order or selections made depending on the interests or time limitations of the group. Additional sessions, including an action-oriented "concluding" session, may be found in the *Parent/Caregiver Leader's Guide E* also included in this package.

Videotape "D" contains a series of video clips to use with the session plans. Each segment on the tape is clearly marked to correspond to a video "cue" mark in the appropriate session plan. Additional materials that may be needed are clearly identified at the beginning of each session.

Each of the seven session plans concludes with a list of suggested "Action Projects to Pursue." They will be especially useful to assist high school or college students looking for research or media production projects. Follow-

up actions are positive ways for community groups to channel their energy and concern for changing the structures that support our culture of violence.

3. Parents and Caregivers — Leader's Guide E
A second Leader's Guide and video is included in this package for use with parent groups or adults who care for young children. While focusing primarily on the impact of media violence on children, the sessions contain a number of activities suitable for any adult group. Be sure to examine this guide for additional group learning ideas, handouts and action projects to pursue.

Preparing to Lead the Sessions

The activities in this Leader's Guide enable you to act more as a group facilitator and less as a lecturer. A few simple suggestions may help you make your sessions a success:

- When possible, arrange seats in a circle so that all group members can see one another. You'll be surprised how much this helps interaction and participation!
- The sessions work best for groups of 15 to 35 people.
- At the first session, identify a few participants to act as facilitators. They can help arrange seating and distribute materials such as pencils or worksheets.
- You might also try using co-leaders to help operate the VCR and monitor while you are fielding questions or facilitating discussions.
- Keeping time is very important, especially during periods of open discussion. At the first session, make an agreement with participants to limit their comments so that all can participate. Help the group to recognize that it is far better for many people to contribute one idea than for one or two people to dominate with long-winded statements. Use a kitchen timer to keep track of time. When the buzzer rings, the person speaking can finish his/her thought, then move to the next activity. It is very important to be strict about time from the very beginning.
- Group participation is essential to the success of any adult learning program. Ask people who have not spoken whether they have ideas they would like to share. Ask those who have spoken several times to hold further comments until other people speak.
- If no one immediately responds after you pose a question, pause before you offer an answer yourself. Often participants just need a moment to formulate their thoughts.
- Another way to widen discussion is to give participants a minute to write a key idea or thought on a piece of paper. Then, everyone will have at least one idea to share.
- If you're nervous about leading your first session, ask a friend or family member to do a dress rehearsal with you.

For additional tips on leading groups and facilitating discussion, contact the Study Circles Resource Center, Route 169, Box 203, Pomfret, CT 06258, 210-928-2616.

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The purchase of this workshop kit includes reprint permission for all handouts in unaltered form for those participating in your classes or group sessions (see page 35). Other materials, including video and audio resources, may not be reproduced.

Evaluations

Feedback is a leader's best friend. Be sure to save five minutes at the end of each session to obtain comments that will improve the effectiveness of future sessions. Evaluations will also make apparent which concepts participants understand best. A one-page Evaluation Form is provided in the *Introduction/Overview* Leader's guide on page 22. Or, on an overhead transparency or piece of tablet paper, write the following two statements. Ask participants to complete the sentences on an index card or piece of paper.

- *"One idea I'll always remember from this session is..."*
- *"The one thing I would change about this session is..."*

Finally, send news of how you used these resources to the Center for Media Literacy. We're eager to know what your group learned and what you are doing about reducing media violence in your community. Good luck!

Video Log for Video D Teen/Adult

D #1 A 2-min. montage illustrating typical media violence.

D #2 Three segments to be used to count violent acts: a cartoon, a scene from the film, *Witness*, and an on-air promo for the TV movie, *Terror in the Night*.

D #3 A six-minute segment on violence in sports.

D #4 Two different segments: a) 7-minute series of music video clips and b) series of clips showing women as victims of violence.

D #5 An excerpt from a TV drama that demonstrates how conflict doesn't need to resolve violently.

NOTE:
As you become familiar with the instructional objectives, you may wish to substitute different or more timely clips that you collect from your own TV viewing. Or participants may bring you clips for analysis. Feel free to build your own collection.

It is strongly recommended that you use a TV/VCR system with a remote control that has a pause button. Use it to stop and start the clips or rewind as needed to show again. And keep the lights in the room on!

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TEEN/ADULT SESSION

1

What Do People Believe About Media Violence?

Concept: Does watching violence make people more violent? This exercise is designed to help people articulate and identify their own beliefs about media violence. Participants also learn about the four effects of viewing media violence established by medical and psychological research.

Objectives:

- To observe the pervasiveness of violence in the media *(Awareness)*.
- To interview others about what they know about media violence *(Awareness)*.
- To review the psychological and medical research and especially the four effects of viewing media violence *(Analysis)*.
- To explore why people are attracted to media violence *(Reflection)*.
- To share new information about media violence with others *(Action)*.

Media Literacy Principles:

- All media are constructions.
- Media have embedded values and points of view.
- Audiences "negotiate meaning."

Leader Preparation:

In *Media and Violence: Part One*, read:
"Growing Up Violent" (p. 8).
"Landmarks in the Media Violence Connection" (p. 9).
"No Doubt About It — TV Violence Affects Behavior" (p. 14).

- Make copies of the following for all participants:
  Handout #1, **What Do You Believe?**
  Handout #2, **Four Effects of Viewing Media Violence.**
- Optional: make copies of the sidebar "Landmarks in the Media Violence Connection" (p. 9).
- Optional: video A #3 (Introduction presentation) summarizes the research on the effects of viewing media violence (4 mins.).
- Prepare VCR and monitor and cue videotape to Video D #1 — a short montage of violent scenes from media today.
- Review the audio-tape discussion of the four effects of viewing media violence.
- Prepare evaluation materials or copy Evaluation Form on page 22 of Leader's Guide A.
- OPTIONAL: Use Video A #3 — A report summarizing current violence research in discussing the Four Effects of Viewing Media Violence.

Additional Materials Needed:

- Blackboard and chalk or tablet and markers
- Pens for all participants

Time Required: One hour

Teaching Tip ***If these sessions will form an ongoing adult class or educational program over several weeks, be sure to make time for everyone to briefly introduce themselves. Also establish the ground rules for the group meetings: time, breaks, action homework and other logistical details.***

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INSTRUCTIONS

Introduction:

Explain that there has been a lot of debate about if and how media violence affects people. Tell the group that they will explore these ideas in this session.

Prepare the group to see a quick montage that illustrates the kind of violent images that are a part of people's everyday media diet.

Video D #1:

Play Video D #1 — A quick montage illustrating everyday media violence. When it's over, press stop.

After participants have seen the clip, make note of the fact that the violence scenes they just saw were simply brief clips from programs. Pose the question: *How much violence do people actually see in whole programs?*

Discussion:
(10 mins.)

Ask the group to guess the answers to the following questions. Write their answers on the board or tablet.

- *How many hours of television does the average child 2-11 watch each week? (28)*
- *How many acts of violence appear in an average prime-time hour? (5)*
- *How many acts of violence appear in the average children's cartoon per hour? (25)*

(Source: Center for Media and Public Affairs, 1992)

After participants have offered several guesses, reveal the correct answer. Now ask participants to do some simple math.

- *If families watch three hours of prime time on average, how many violent acts do they see in an evening? (15)*
- *If children watch four hours of cartoons on Saturday morning, how many violent acts do they see each Saturday? (100)*

Now summarize the observations thus far by saying something like: *"Clearly, there's a lot of violence in the media, but does it do anyone any harm?"*

Small group: activity
(10 mins.)

After participants have done the math, explain to the group that they will now begin to explore whether this violence has an effect on young people or adults. They'll begin by conducting brief interviews to discover how people think about this issue

Handout #1: Report Interviews:
(5 mins.)

Distribute Handout #1, **What Do You Believe?** to all participants. Ask participants to choose a partner to interview. Explain to the group that each participant will ask his/her partner the questions on the handout and record their responses.

As partners are completing the exercise, write four headings on the board or on four sheets of tablet paper and post them around the room:

- *Contributes to Real-Life Violence*
- *Fearfulness*
- *Does Not Change Attitudes*
- *Increases Interest*

Under each heading write the words "Agree" and "Disagree."

When partners have completed the exercise, ask for their results and tabulate them quickly on a tablet or blackboard. Summarize the group's findings.

Explain that psychological and medical studies have investigated violence in the media. You may wish to draw on your reading and mention some of the studies listed in the sidebar.

"Landmarks In the Media/Violence Connection" in *Media and Violence Part One: Making the Connections*, (p. 9). If you have made copies of this sidebar, distribute them here. Point out that it highlights research studies, congressional hearings and other significant events in the public discussion of media and violence over 40 years. Encourage the group to take it home and read it.

But the larger question is, *What does the research say?*

Summarize Research:
(5 mins.)

Despite the research, many people are hesitant to agree that media violence influences violence in society because they look at themselves and say, "Hey, I grew up watching violence, and I turned out OK." That may be true, but how we turn out *as individuals* is not the only effect of watching media violence. A recent report from the American Psychological Association points out that are three other significant implications of media violence that we should consider as members of society.

Handout #2:

Distribute Handout #2, **Four Effects of Viewing Media Violence:**

- *Increased aggression and anti-social behavior*
- *Increased fear of the outside world — the "Mean World Syndrome"*
- *Increased desensitization to violence and victims of violence*
- *Increased appetite for more and more violence in entertainment and real life.*

Discussion:
(15 mins.)

Give participants a few minutes to review the handout. Point out that for 40 years society has primarily considered only the first effect. What is new in the current discussion of media violence is a recognition that viewing violence can impact not only individual behavior but perhaps, more important, it creates a "climate" for violence in society.

(As you discuss these four effects, you may wish to relate participants' interview results or personal experiences with the research results.)

- **Increased Fear ("Mean World Syndrome")**. Ask participants if they believe that any of their own fear of being a victim of crime is caused by what they see on TV or in movies. Imagine a typical night of TV viewing: a police reality show at 7, a ripped-from-the-headlines TV movie at 8, topped off with local news at 10 or 11. What kind of a picture of the world do they have at the end of it? Have they put bars on their windows? Bought an alarm system? Stopped going out at night? What information, experience or perception led to those actions?
- **Increased Desensitization**. Has anyone witnessed what they would consider desensitization to violence in entertainment? In real life? Are we willing to help others in trouble? Or are we in danger of losing one of the fundamental ethical principles of human community: the idea of the "Good Samaritan" or treating our neighbors as ourselves?
- **Increased Appetite**. Ask participants if they have ever seen anyone develop a "taste" for violence? Have they ever seen people, especially children, enjoy, even clamor, for violence in a TV program, movie or video game?

Note that not everyone reacts to media violence in the same way, of course. Ask the group, why not? Make a list on the board or tablet such as personality, gender, age, class, life experience. These can all be factors that affect people's response to media violence. You may wish to offer one or two examples:

- *A seven-year-old boy whose biggest dream is to become Arnold Schwarzenegger is more likely to be affected by a violent film that features Arnold Schwarzenegger than a seven-year-old girl whose play world revolves around Barbie dolls. The more a child identifies with a character, the more likely she is to imitate that character's behavior.*
- *A viewer who lives in a violent neighborhood is more likely to be affected by violence in the media since it reinforces behavior seen or experienced in the real world.*

Introduce the final part of the session by saying something like, *"We see that media violence has four negative effects on people, so why do people watch?"* Ask participants to jot down a quick list of ideas on a piece of paper. Then pool participant ideas on the chalkboard or tablet paper.

Group discussion and brainstorm: *(10 mins.)*

Conclude the brainstorming by noting that one of the reasons we watch is because violence is portrayed in a way that manipulates viewers, that makes viewing violence pleasurable and fun.

Outline the following points to participants:

1. *Most of the time, characters aren't realistically portrayed. Characters engaged in violent conflict are almost always all good or all bad. "Bad" guys are so bad that violence is the only way to stop them and they deserve what's coming to them.*

Ask the group for examples of all-good Good Guys and all-bad Bad Guys. (You might prompt the group by identifying *Superman* and other comic book superheroes as all-good Good Guys, while the films *Home Alone* or *Silence of The Lambs* feature all-bad Bad Guys.)

2. *Media depictions of violence seldom show the consequences of violence. Movies and TV shows leave out the hospital bills, funerals, bank loans, grieving family members, rental cars to replace smashed ones, etc. Consider times when a hero has been hurt and jumped up and fought back with hardly a scratch.*

Closure:

Suggest that everyone be more alert for portrayals of violence in media, as well as the effects of media violence they may notice in friends and family. Recommend one or several of the following Action Projects. Or have participants create their own.

Evaluation Form:

Distribute the **Evaluation Form** (in the *Introduction/Overview* unit, page 22) and give participants a few minutes to fill it out. Thank the group for their participation. Preview any future workshops you will be conducting.

ACTION PROJECTS TO PURSUE

Share with family and friends:

- Participants can conduct a similar exercise with friends or family, first polling their opinions and then discussing the psychological and medical findings. Discuss their experiences in the next session.

Share "Violence Formula":

- Provide copies of "The Violence Formula: How to Analyze for Violence in TV, Movies and Video," on pp. 21-22 of *Media and Violence: Part One: Making the Connections*. Suggest that participants watch one popular action show and analyze it for storyline, consequences and "good guy/bad guy" portrayals.

Create own video analysis:

- If participants have access to video editing equipment, they might create their own video analysis of concepts in the session, e.g., a video collage of "good guys/bad guys."

Interview friends:

- Do video or audio interviews of friends about the impact of media violence in their lives. Edit into a short presentation.

Analyze commercials:

- Tape the commercials within reality-shows such as *Cops* or *Stories from the Highway Patrol* and analyze how the commercials reinforce that the world is "mean." (Often, commercials in such shows are for cellular telephones, insurance plans or security devices.)

Write article:

- Write an article about the four effects of viewing media violence for a school newspaper, church bulletin or club newsletter.

TEEN/ADULT SESSION

2

Where Do You Stand On Media Violence?

Concept: In this exercise participants will define violence and analyze violence in several programs in an effort to identify it.

Objectives:
- To formulate a definition of violence *(Awareness)*.
- To correlate their definition with actual media violence *(Analysis)*.
- To consider taking a personal "stand" on the portrayal of violence in meida *(Reflection)*.
- To start keeping a log of media violence they encounter *(Action)*.

Media Literacy Principles:
- All media are constructions.
- Audiences are not passive but actively "negotiate meaning" as they watch, read or listen.
- Media are businesses with commercial interests.

Leader Preparation:
- In *Media and Violence: Part One*, read:
  "Growing Up Violent" (p. 8).
  "Re-Action: Define Media Violence for Yourself" (p. 15).
- Prepare VCR and monitor and cue videotape to Video D #2 — two scenes of violence.
- Make copies of Handout #3, **Media Violence Log**. Be sure to make extra copies so people can take several home.
- Make two large cards: AGREE and DISAGREE and position them on opposite sides of the room. Run masking tape or colored plastic tape along the floor between the two signs.
- Prepare evaluation materials or copy Evaluation Form on page 22 of Leader's Guide A.

Additional Material Needed:
- Two sets of cards or paper and pens for all participants
- Chalkboard and chalk or newsprint tablet, markers and tape

Time Required: One hour

INSTRUCTIONS

Introduction: Explain to the group that before we can go any further in our exploration of media violence, we should try to define what we're talking about. Caution that defining violence is harder than one might think!

Activity I : *(30 mins.)* Pose the question: *What is violence?* Ask participants to call out words associated with violence. (You might start them off with words like hitting, punching, striking, being mean, etc.) Write all their words on the board or tablet.

Participants write definition of violence : Distribute paper to all participants. Give them 2-3 minutes to write down for themselves a definition of violence. (Do not work in teams at this point; give each person the opportunity to create his/her own working definition.) When most people have finished, ask a few people what they wrote and write key phrases on the board. Have each person save his/her definition.

Explain Activity: Ask participants to help you clear a path between the AGREE and DISAGREE signs that you placed on the wall. Move desks or chairs and tables out of the way. Explain that you will ask

them a series of questions about violence in the media and you want them to stand underneath the sign (or anywhere in between) that reflects their opinion.

After each question, ask at least one participant at the far end of the spectrum to explain why they have taken that position. Tell participants that they can change or shift their opinions in response to what others say.

Teaching Tip

These questions are designed to encourage ambiguity and to help participants experience the complexity of this question. There are no simple answers to these questions. For instance, in response to the question, "Is hitting someone violence?" a participant might say, "Well, it depends." Ask the participant to simply consider when hitting is violence and when it is not. Recommend that they take a position on the tape that reflects whether hitting is violence some of the time, most of the time, none of the time, etc. Be prepared for lots of movement and perhaps some nervous laughter as the group gets into this activity.

Participants "take a stand":

Ask participants:

- *Is hitting someone violence?*
- *Is yelling at someone violence?*
- *Is threatening someone violence?*
- *When a character is hurt but doesn't bleed, is it violence?*
- *When a car crashes but no one is hurt, is that violence?*
- *If a cartoon character is hurt, is that violence?*
- *Is a news story about rape or murder violence, even if it does not show pictures of the actual event?*
- *Is a news story that includes dramatic pictures of an earthquake or a flood violence?*

(Add additional questions if you wish.)

Form groups of three:

When you have asked all the questions, ask them to return to their seats and form groups of three. *As a team,* they should now write a new definition of violence that reflects their individual insights, as well as the experience of answering the questions and seeing how others answered them.

Teaching Tip

Circulate among the groups and make sure that no single person in a group dominates discussion. Feel free to ask shyer members of a group what they think.

Ask teams to write their definitions in large print on the board or newsprint and hang them on the wall. Quickly compare group definitions pointing out similarities and differences.

Video D #2:

Tell participants that they will apply their definition to actual media scenes. Ask participants to keep track of how many acts of violence they see. Play the first segment of Video D #2 - Three segments for counting violent acts. When the cartoon segment is over, press stop on the VCR, turn off the TV and ask participants how many acts of violence they saw and what acts they considered violent.

Compare their tallies. Are there discrepancies?

Ask participants:

- *Were there any actions that some participants considered violent and others didn't?*
- *Were you surprised by how much/how little violence was in the video clip?*
- *Does watching media violence seem different when you are looking for violent acts?*
- *Does it make a difference if the intended audience is children or adults?*

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Video D #2 - 2nd and 3rd clips:

Play the second and third segments of Video D #2 — segments from the movie,*Witness*, and the promo from *Terror in the Night*. Pause the video between segments and consider the questions after each one.

Discussion:

Now return to some of the concepts introduced in Session One.

- *Does the violence in the video seem acceptable or fun? (Note that in cartoons ,violence is often portrayed as funny.) What makes it so?*
- *Was the scene a struggle between Good Guys and Bad Guys?*
- *Did the character who used violence receive the approval of others or obtain what she/he wanted as a result of using violence?*
- *Were consequences of violence shown?*
- *Is the violence in these two video segments an accurate reflection of how much violence exists in real life? Remind participants of the "Mean World" syndrome.*

Summarize:

Summarize the first two sessions by noting that participants now have a definition of violence, an awareness of its effects and an understanding of how violence is presented in the media so that it seems enjoyable.

Distribute additional paper or cards. Invite participants to reflect on the experience of this session and formulate a personal "stand" on portrayals of violence in media they see themselves and/or what they will allow children (of different ages) to see. Ask them to write down their "stand" on the paper or card. If there is time, some may wish to share their commitment. Others may wish to continue to think about it in their own personal way. Honor the decision of each participant.

Handout #3:

Distribute the Handout #3, **Media Violence Log,** and suggest that participants keep a log for one week of all the violence they confront in the media including newspaper and magazine photos, radio shows, movies, TV programs and commercials, songs, video games, comic books. At the end of the week analyze your findings.

Evaluation Form:

Distribute the **Evaluation Form** (in the *Introduction/Overview* unit, page 22) and give participants a few minutes to fill it out. Thank everyone for attending and acknowledge those who helped make the session a success.

ACTION PROJECTS TO PURSUE

Copy Handout #3:

- Take home extra copies of the Handout #3, **Media Violence Log,** and encourage friends, neighbors and family members to assess violence in their viewing.

Action movie:

- Rent a popular action movie. Analyze the way in which violence is used to sustain and release viewer tension.

Video arcade trip:

- Organize a trip to your local video arcade and make note of the names of the games, the cast of characters, and what has to be accomplished in order to win. What lessons about violence are being communicated?

Bulletin board:

- Start a community or class bulletin board on media violence. Collect and display articles from newspapers and magazines, notes from action activities, buttons and bumperstickers, etc.

Six Myths of Media Violence

- Review Session 5 of the Parent/Caregiver Leader's Guide for an outline of activities to help participants learn to challenge the Six Myths of Media Violence. It provides fundamental information on common cliches and excuses for not taking a stand on media violence. Consider adding Session 5 as an additional group session or class at this point.

TEEN/ADULT SESSION

3

The News: If it Bleeds, it Leads

Concept: In this exercise, participants will appraise the newsroom rule of thumb — if it bleeds, it leads.

Objectives:
- To identify the lead story of several TV newscasts *(Awareness).*
- To analyze language used by news anchors to describe news stories *(Analysis).*
- To discuss the social and political impact of the news emphasis on violence *(Reflection).*
- To learn to communicate with local news broadcasters about their news coverage *(Action).*

Media Literacy Principles:
- All media are constructions.
- Media are businesses with commercial interests.
- Media have embedded values and points of view.

Leader Preparation:
- In *Media and Violence: Part Two,* read:
  "No More Blood at Eleven" (p. 12),
  "Taking A Stand: A Postcard Campaign for Nonviolent Media" (p. 24).
- Using 10 or 12 sheets of red construction paper, cut out "blood drops" shaped thus:
- Make copies of Handout #4, **Family Sensitive News.**
- Make two-sided copies for all participants of "Taking A Stand: A Postcard Campaign for Nonviolent Media" in *Media and Violence: Part Two: Searching for Solutions* (p. 23 -24).
- Choose a local news broadcast and tape the first five minutes of each newscast for at least five nights. Call the station you've selected to record and ask for the name and address of the news director.
- Prepare evaluation materials or copy Evaluation Form on page 22 of Leader's Guide A.
- OPTIONAL: Purchase prepaid postcards from the post office and bring to the session.

Additional Materials Needed:
- Tape
- Tablet paper or chalkboard
- A fat marker
- Pen and paper for all participants

Time Required: One hour

Teaching Tip

Set your VCR to tape the first five minutes of the same newscast each night. Take the tape out and reinsert the next day. The final tape will then consist only of five-minute sections and you won't have to fast forward through a whole newscast. Before showing the tape to your group, review it and cue the tape to the three consecutive newscasts that you think will lead to the most interesting discussion.

INSTRUCTIONS

Introduction: *(5 mins.)*

Write on the board or tablet in large letters so all participants can read it: "If it bleeds, it leads."

Ask the group whether anyone knows what the sentence you've written on the board refers to. If necessary, explain that the first story of any newscast is called the "lead" story. The lead story is important because it must hold viewers' attention so that they won't flip the channel

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to another station. The conventional wisdom in broadcast news is that viewers are attracted to violence so the current trend in broadcast news is to lead off the newscast with stories in which people have been hurt.

Ask participants what kind of news stories "bleed?" (murders, robberies, natural disasters, car accidents, etc.) Write each participant's suggestion on a blood drop with a marker and tape them on a wall in the front of the room.

Activity I:
(25 mins.)

Now tell participants that they will see whether this newsroom rule corresponds with recent TV news broadcasts in your area.

Form two groups for viewing:

Divide participants into two groups. Ask Group 1 to keep a subject/topic list of the lead stories from each broadcast. Ask Group 2 to listen carefully to the language used to describe the events being reported. Listen especially for any words that contribute to the news story's drama and might shape viewer's perception of the world. (For instance, news anchors often introduce stories by saying things like "There's been another tragedy in ....")

Cue pre-recorded news broadcasts:

Play the three news broadcasts you have selected. Between each segment, put the VCR on pause and allow participants to jot down a few notes

Discussion:

After viewing the video, discuss participants' observations.

- *How often did a violent story lead the newscast?*
- *Did the language of the newscast heighten the stories' drama? What language was used? (Note these "loaded" words on chalkboard or tablet paper.)*
- *What about the pictures? How did the images enhance the stories' dramatic value or increase the potential to frighten viewers?*
- *What impression of the outside world do viewers take away from newscasts that consistently emphasize crime and violence? (You may wish to remind the group of the "Mean World" syndrome.) How might these impressions affect one's day-to-day behavior? One's political positions?*
- *Analyze commercials. What ideas about the world do they present?*

Introduce family-sensitive news:

Despite the traditional newsroom rule that violent news attracts big audiences and high ratings, some local TV news producers have begun to reconsider the amount of time they devote to crime and violence, as well as how they cover stories of crime or violence. The trend is called "family-sensitive news."

Handout #4:
(5 mins.)

Distribute Handout #4, **Family Sensitive News.** Give participants several minutes to read it.

Activity II
(15 mins.)

Draw a circle on the blackboard or tablet. Write the words "30-Minute Newscast" above it. Then draw a line cutting the circle in half and explain that one-half or more of a 30-minute newscast is usually devoted to advertising, sports and weather. Shade half of the circle with your chalk or marker.

30 Minute Newscast

In some cities as much as half or more of the news time is devoted to crime and violence. If half of the remaining time is devoted to news of crime and violence, only 7-1/2 minutes are left for *all other news.*

Brainstorm:

Ask the group:

- *What news items would you expect to receive low priority or be omitted entirely from news broadcasts?*
- *How does what is covered (or not covered) in the news influence our perceptions of the world?*

Invite the group to get specific and brainstorm topics or events that are not currently being covered by their local TV news. These could be both broad topic areas (e.g. city council decisions) or the way news is treated (only covers teens when they get in trouble, not when they win awards or do something positive.)

Suggest that because of the current controversy over violence in the media, local news stations are increasingly sensitive to public opinion about their news coverage. Viewers can influence news policy by being vocal, by calling or writing their opinion. Summarize Mary Beth Boesen's experience in "Taking A Stand," *Media and Violence: Part Two: Searching For Solutions* (p. 23).

Ask individual participants what they might say to the news director of the station whose newscasts the group just looked at. Jot down key phrases on the board or tablet. Strategize ways to constructively phrase what you would like to see changed.

Teams of two write memo:
(7 mins.)

In teams of two, ask participants to craft a short message to the news director of their local TV station. Keep it short, just four or five sentences — no more than 75 words.

Distribute reprinted article:

Distribute copies of the article about Mary Beth Boesen. Note the reverse side with instructions on how to conduct a postcard campaign to improve local newscasts. Invite participants to send their messages on a postcard to the news director of the TV station whose newscasts they viewed.

Postcards:

(If you have brought postcards, make them available now.)

Write the name of the news director and address of the TV station on the board or tablet paper.

Closure
(3 mins.)

Suggest that everyone be more alert for portrayals of violence in the news. Recommend one or several of the following Action Projects. Or have participants create their own.

Evaluation Form:

Distribute the **Evaluation Form** (in the *Introduction/Overview* unit, page 22) and give participants a few minutes to fill it out. Thank everyone for attending and acknowledge those who helped make the session a success.

ACTION PROJECTS TO PURSUE

Contact local news stations:

- Follow up the "family sensitive news" idea and organize a coalition to work with local stations to bring it to your community. Follow the organizing tips on Handout #4, ___.

Form a group to monitor news:

- For an ongoing group, invite each participant to watch the local news broadcast on one channel each day for the next week and keep track of the lead stories. Depending on how many stations broadcast in your city, you could have plenty of newscasts to monitor: early morning, late afternoon (both 5 and 6 p.m.), late evening. One person may take on the "all-news" radio station; another the front page or the "editorial" section of the local newspaper. Bring their findings to the next session. Discuss and develop further action steps to take.

Investigate crime coverage:

- Investigate how crime coverage distorts public discussion about violence and crime in society. Check your library or contact Fairness and Accuracy in the Media (F.A.I.R.) at 130 W. 25th St., New York, NY 10001, 212-633-6700, for the May/June 1994 issue of their magazine, *EXTRA!* with the cover story: "Crime Scam: How 'Crime Wave' Coverage Distracts Us from Solutions."

Analyze magazines:

- Analyze the use of violent images in newsmagazines. Collect several newsmagazines such as *Time, Newsweek* and *U.S. News & World Report*. Why are certain violent images selected to represent stories? How do the images affect the impact of a story? Are violent events necessarily "news?"

Research "reality-based" TV shows:

- Develop a further session on the portrayal of crime, criminals and police activities as seen on "reality-based TV" shows such as *C.O.P.S.* For reference, see "Tales from the Cutting-Room Floor," in *Harper's* Magazine, November 1993. Author Debra Seagal reveals the behind-the-scenes policies and procedures for how shows like ABC's *American Detective* are put together. Many hours of raw footage are reduced to only a few minutes of the most provocative pictures.

  Record a segment or two from one of these shows and analyze how it is constructed. What kind of world view does it present? What kinds of products or services advertise in these shows?

Show Video A #4

- Show Video Segment A #4 from the *Introduction/Overview* unit. Analyze how this commercial for a cellular telephone reinforces the "mean world" syndrome. Notice how seamlessly the commercial flows from the program's title *Tales from the Highway Patrol.*

Analyze news coverage of youth:

- Many young people complain that the only time young people make local news is when a young person is involved in violence or crime. Monitor local media for several days, noting coverage of teens — positive and negative. Discuss how this coverage can influence adult perception of young people. Of youth's perception of themselves. Formulate strategies to challenge local news programs to balance their coverage of youth.

TEEN/ADULT SESSION

4

Sports, Sportsmanship And the Media

Concept: This exercise is designed to give participants an opportunity to discuss violence in sports and the role the media plays in encouraging it.

Objectives:
- To explore the role violence plays in televised sports *(Awareness).*
- To discuss how specific television techniques emphasize the sports violence*(Analysis).*
- To consider how tolerance of sports violence translates into a tolerance of violence in society *(Reflection).*

Media Literacy Principles:
- All media are constructions.
- Media are businesses with commercial interests.

Leader Preparation:
- In *Media and Violence: Part Two*, read: "Super Bowl Commercial Raises Awareness" (p. 19).
- Read Handout #5, **It's Not Whether You Win Or Lose...** Make copies for all participants.
- Write the discussion questions on the board, tablet or overhead transparency.
- Prepare VCR and monitor and cue videotape to Video D #3 — A 6-minute segment on violence in sports.
- Write the following question on overhead transparency or tablet paper for use toward the end of the session: does society's tolerance of violence in sports condone or encourage violence in other aspects of life? Yes or No?
- Prepare evaluation materials or copy Evaluation Form on page 22 of Leader's Guide A.

Additional Materials Needed:
- VCR and monitor
- A watch or timer
- Paper and pens for all participants
- Blackboard and chalk or tablet and markers

Time Required: At least one hour.

INSTRUCTIONS

Introduction: Ask the group whether there are any sports fans in the room? What sports do they like? What sports do they play? Has anyone noticed a relationship between violence and sports? Has it changed in recent years?

Group viewing and discussion: *(15 mins.)* Explain that in the current discussion over violence in the media, many people have noted an increasing amount of violence in sports. Even ESPN covered it recently in a segment on one of their sports news shows. Their report will prepare us for a discussion and debate about violence in sports and whether it influences or promotes an acceptance of a "culture of violence."

Video D #3: Play Video D #3 -- A 6-minute segment on violence in sports. Stop at the end of the segment.

Discussion: After viewing the tape, prompt a discussion using the following questions and others you may think of. Note key concepts on board or tablet paper:

- *What do commentators on the videotape mean when they say violent sports make "good television?" Can you think of examples?*
- *How does this news report itself exploit sports violence? How could it have been constructed differently.*
- *Can you think of examples in which violence is used to market sports?*
- *If you play sports like football or hockey, how does this report reflect your own personal experience on the playing field or in the rink?*
- *What are the mascots for the sports teams at schools in your area? Does any of them convey a violent attitude?*
- *If you were the head of the NFL or the NHL, what rules might you establish about use of TV footage, especially incidents of violence, from games?*
- *Does football violence (and sports violence in general) contribute to an overall "culture of violence?" (You may wish to mention the issue of domestic violence on Super Bowl Sunday that you read about in "Super Bowl Commercial Raises Awareness of Violence Against Women." Concerns about domestic violence raised by the O.J. Simpson case may also be relevant here.)*
- *What is a possible definition of "sportsmanship" in today's media age?*

Handout #5: To further explore the concept of sportsmanship, distribute Handout #5, **It's Not Whether You Win Or Lose...** Ask participants to read it underlining ideas that they think are important or interesting. Tell participants that it was written by former football player, Tim Green, who played for the Atlanta Falcons.

Reading and small group discussion: *(15 mins.)* When participants have finished reading, ask them to break into discussion groups of four or five. (Be sure that participants who are not knowledgeable about sports are paired with others who are.) Using questions from the reading along with ideas discussed around the video clip, they will have 15 minutes to come to consensus about the following statement:

- *Does society's tolerance of violence in sports condone or encourage violence in other aspects of life? Yes or No?*

Groups report summary statement: *(2 mins. each)* Each group is to select a reporter and prepare a two-minute summary statement of their ideas. Give each group a large piece of tablet paper and a marker. At the top of the paper, they should write in large letters **Yes** or **No** followed by words or phrases outlining their key ideas to support their position.

When groups have finished, they should post their papers around the room. Invite several groups to present their ideas, alternating "yes" and "no" positions.

When all of the key ideas have been mentioned, thank the group for their thoughtful participation. Invite any summary conclusions that individuals might have regarding what they've learned from this discussion.

Closure: Invite participants to summarize the session in a letter to one or several of the following: a) sports organizations, such as NHL, NBA or NFL; b) network TV sports departments; c) local sports broadcasters. Or help participants choose one or several of the following Action Projects.

Evaluation Form: Distribute the **Evaluation Form** (in the *Introduction/Overview* unit, page 22) and give participants a few minutes to fill it out. Thank everyone for attending and acknowledge those who helped make the session a success.

ACTION PROJECTS TO PURSUE

Write summary report:
- Have one or several participants write a summary of the group's discussion and debate on the issue of sports violence. Submit to school newspaper or publish in an organizational newsletter or bulletin.

NFL Highlights video:
- Rent an NFL highlights tape or other sports video and review it in light of what was discussed in this session. How does media coverage emphasize or promote violence between players?

O.J. Simpson case:
- Research the relationship of the O.J. Simpson case to press/media coverage of the issue of domestic violence.

Violent outbreaks:
- Monitor your favorite sports for violent outbreaks. Express your opinion to the broadcasters, the press and/or the team.

Code of principles:
- Develop your discussion of "sportsmanship in the media age" into a formal declaration or code of principles. Publish it or make it available to sports teams you support, both amateur and professional.

Sports video report:
- Sports fans with video-editing capability might work on a video report similar to the ESPN one but highlighting incidences of positive sportsmanship in games they view.

Analyze sports photography:
- Assign teams of students to research use of photos in sports magazines, such as *Sports Illustrated* or the sports section of a local newspaper. Develop a content analysis form to consider type of image, primary/secondary placement and other factors. Compare the number and use of photos emphasizing violence with those that do not emphasize violence.

Invite a sportscaster to speak:
- Invite a local sportscaster to speak to your group about the issue of sports violence. Question how scenes are selected for sports reports on local news?

Research copyright rule's for violent sports footage:
- Research the copyright rules the professional sports sanctions (i.e., the National Football League, the National Hockey League, etc.) impose on the use of footage from games and playoffs. After the initial "news window" for a professional game or match closes, who controls the distribution of sports footage, including incidents of violence? What is at stake in preventing or allowing the continued showing of incidents of sports violence?

TEEN/ADULT SESSION

5

Damsels in Distress: Women and Violence

Concept: In this exercise, participants will explore how media pairs attractive women and violence.

Objectives:
- To describe how women and men are depicted in music videos *(Awareness)*.
- To interpret and evaluate the messages about men and women found in music TV, movies and video games *(Analysis)*.
- To assess the consequences of depicting women in violent scenarios *(Reflection)*.
- To brainstorm ways in which participants can help counter violence against women in the media *(Action)*.

Media Literacy Principles:
- All media are constructions.
- Audiences actively "negotiate meaning" as they watch, read or listen.
- Media have embedded values and points of view.

Leader Preparation:
- In *Media and Violence: Part One*, read: "Babylon Revisited" (p. 3).
- Make two-sided copies of Handout #6, **Beauties and Brutes,** and Handout #7, **Images of Men and Women,** for all participants.
- Prepare VCR and monitor and cue videotape to Video D #4a — Two different segments of music video clips and a series of film and videogame clips of women in peril.
- Prepare evaluation materials or copy Evaluation Form on page 22 of Leader's Guide A.

Additional Materials Needed:
- Two pens, pencils or crayons of different colors for each participant

Time Required: One hour

An Important Note About This Session:
- This activity involves a discussion of sexuality and viewing of film clips that may not be appropriate for persons under 16. Teachers are advised to thoroughly review the discussion questions and video material before presenting this activity in high schools or youth groups.
- When using controversial video resources such as those in this session, it is important to explain that the clips may upset some viewers who do not normally expose themselves to images of brutality or violence. Make it clear that no one is obliged to watch or participate. Encourage anyone who is concerned about viewing this material to leave the room or cover their eyes.
- In leading discussions in mixed groups on volatile topics, such as women and violence, you may want to ask the group to alternate who can answer the questions (e.g., ask women to speak first, then men, then women again, etc.). This helps provide a "safe" process for everyone to speak without being interrupted or having the discussion dominated by only a few strong voices.

  If discussion becomes very heated, suggest that participants take a quick "time out." Ask them to sit quietly and take three deep breaths or tell them to stand up and stretch their arms above their head. Remind everyone that the goal of group discussion is not to prove other people wrong but to explore issues and try to find solutions.

INSTRUCTIONS

Introduction:
(5 mins.)

Explain that participants will examine how attractive women and violence are often paired in the media. Ask them to close their eyes and conjure a picture of a woman in rock video. What does she look like? What is she doing? Quickly pool participant ideas.

Handout #6:
(8 mins.)

Tell the group that they will watch a selection of music videos to analyze how gender roles are portrayed. Distribute Handout #6, **Beauties and Brutes,** and pens of two different colors for each participant.

Video D#4a:

Ask participants to circle the adjectives that describe the males and females in the videos. Use one color for adjectives that describe women and another color for adjectives that describe men. Some adjectives may apply to both. Play segment Video D #4a (music videos) and stop the VCR when the clip is finished.

Ask participants to add to the list, words that occurred to them while watching.

Compare media depictions to real life
(10 mins.)

Ask which adjectives they circled. Make two columns on the chalkboard or tablet with the headings: MALE and FEMALE. Write the appropriate words under each column. Start with the following questions:

- *How realistic is this? Are men and women really like this? Should they be portrayed this way?*
- *You've all heard cliches like "When a woman says no, she means yes." "Women are virgins or whores." "Men can't control what they do." Do these images reinforce or contradict these cliches?*
- *Whose point of view is depicted in these clips?*
- *Many people argue that these images contribute to a social environment that tolerates violence against women. Do you agree? Why or why not?*

(You may have to ask participants if they understand the term "point of view." Explain that the camera lens is like a human eye looking out on the world. The way the camera is "pointed" reflects attitudes toward the subject that the filmmaker wants the viewer to accept. The group will quickly gather what you mean if you ask: *When the camera frames a woman's cleavage, whose point of view is the camera representing?)*

Summarize the discussion by noting that the images portrayed represent, almost exclusively, a male point of view and that the images contradict other social messages that promote strong, capable women and responsible, sensitive men.

Form four groups:
(5 mins.)

Ask participants to turn their attention to films, video games, ads, comic books. Divide participants into groups of four making sure that each group includes both men and women if possible.

Video D #4b:

Tell them that they will watch a video clip that includes brief segments from films and video games. Ask them to identify "the hidden messages" about men and women. Play the segment Video D #4b and stop the VCR when the clip is finished.

Handout #7:

Discussion:
(15 min)

Turn Handout #6 over to Handout #7, **Images of Men and Women**. Use the questions to guide discussion. Begin discussion by asking for initial reactions.

- *How do you feel after viewing these images?*
- *How do film depictions differ when a man is being chased, attacked or killed on screen?*
- *What do the women depicted all have in common? Are they all young, slim and very attractive?*
- *Do these clips give the impression that women can defend themselves when necessary?*
- *If you were a 12-year-old boy or girl, what reaction would you have to these images? What vision does it present of the relationship between men and women?*
- *American society has become tolerant of this type of violence against women — at least in the media. What repercussions does that tolerance have in society at large?*

Now ask the group what can we do about these images and their impact on society?

Brainstorm:
(10 mins.)

Ask participants to join you in a brainstorming session. Review the rules for brainstorming:

- *Don't prejudge your ideas.*
- *Write whatever comes into your head. Nothing is too crazy.*

Set the timer and give participants at least three minutes to write down every idea that they can think of that would help challenge media images that link violence and sexuality. Tell the group that they don't have to show the list to anyone.

Now ask them to re-read their ideas privately and circle the one they like best. Ask several participants for their ideas. Write these on the board or tablet paper. Invite participants to follow up one or more of these ideas — individually or as a group project.

Closure:
(5 mins.)

Suggest that everyone be more alert to how violence is linked with sexuality in media. Encourage them to be vocal of how they feel about it with friends and family, as well as expressing their point of view publicly through letters, call-in talk shows or public events.

Evaluation Form:

Distribute the **Evaluation Form** (in the *Introduction/Overview* unit, page 22) and give participants a few minutes to fill it out. Thank the group for their participation. Preview any future workshops you will be conducting.

ACTION PROJECTS TO PURSUE

Fashion magazine photographs:

- Collect photographs and print ads from fashion magazines that make violence look "chic." Analyze these images for bias and point of view. Write to the magazines and advertisers. Create a slide show or hypercard stack to present your research to others.

Victims and victimizers:

- Create a journal page or handout to track the gender of media victims and victimizers you see for one week. Include video games, comic books, movies.

Help children analyze cartoons:

- Develop a project to help young children explore who are the victims and victimizers in children's cartoons. Arrange to involve an elementary class in the project or take time to work with children you know.

Dangerous Promises slide presentation:

- Arrange to present *Dangerous Promises*, a slide presentation on domestic violence and the images of men and women in alcohol advertising. Contact Los Angeles Coalition Against the Abuse of Women, 213-462-1281. $150.

Media Action Alliance:

- The Media Action Alliance is a Minnesota-based national organization that actively challenges the "images, messages and practices that reinforce and promote violence against women." Subscription to *Action Agenda* is $15. Media Action Alliance, Box 391, Circle Pines, MN 55014-0391, 612-434-4343.

Additional resources:

- If the group is interested in pursuing other issues around sexism in advertising, news and entertainment, consider the Media Literacy Workshop Kit: *Break the Lies That Bind.* It includes six sessions with accompanying handout masters exploring both female and male portrayals in the media plus dozens of additional resources and action ideas. $27.95, plus $3.00 shipping and handling, from Center for Media Literacy, 1962 S. Shenandoah St., Los Angeles, CA 90034, 1 800-226-9494.

TEEN/ADULT SESSION

6

Media Heroes, Real Heroes

Concept: In this exercise, participants contrast media heroes with real-life heroes.

Objectives:
- To identify some of the characteristics of violent and nonviolent heroes *(Awareness/Analysis)*
- To contrast nonviolent and violent story resolutions *(Analysis)*.
- To consider how to contact producers responsible for violent heroes *(Reflection/Action)*.

Media Literacy Principles:
- Media are constructions.
- Media have embedded values and points of view.

Leader Preparation:
- In *Media and Violence: Part One* , read:
  "Babylon Revisited" (p. 3),
  "Media Violence: Japan vs. America" (p. 16) ,
  "The Violence Formula" (p. 21).
- In *Media and Violence: Part Two*, read
  "Like Money In The Bank (pp. 4-5),
  "Media Must Tell Truth About Violence" (p. 6),
  "New Heroes for A New Age" (p. 7).
- Prepare VCR and monitor and cue videotape to Video D #5 — An excerpt from a TV drama illustrating a non-violent resolution.
- Copies of Handout #8, **Creating New Heroes, New Heroism,** and Handout #9, **How to Write to the Media** (Handout #7 from the *Introduction/Overview* guide, pg. 37), for all participants.
- Prepare evaluation materials or copy Evaluation Form on page 22 of Leader's Guide A.

Additional Material Needed:
- Paper and pens for all participants

Time Required: 45 minutes to one hour

INSTRUCTIONS

Introduction: *(5 mins.)*

Ask participants: *Why are heroes important in human culture? Are they only important for children? Are heroes also important to grown-ups?*

Handout #8: *(5 mins.)*

Gather participants' ideas and then distribute Handout #8, **Creating New Heroes, New Heroism**.

Give participants five minutes to read the handout. Ask them to underline any ideas that they find particularly interesting. And then, in the section at the bottom of the page, write words that describe media heroes and real heroes.

Discussion: *(5 mins.)*

After participants finish reading, lead a brief discussion about the ideas they have underlined.

What was significant about the idea(s) they underlined? How does it "speak" to their experience?

By drawing on your reading (especially "Babylon Revisited" and "New Heroes for a New Age"), make sure the group recognizes:

- *The significance of storytelling to human culture.*
- *The long history of "fight or flight" as the only two choices for resolving human conflict. (In other words, violence in storytelling did not start with TV and movies; it's been around for many centuries.)*
- *We may need a new definition of "courage" for the 21st century.*

Make charts:

Make two charts on the chalkboard or pieces of tablet paper. At the top of one, write MEDIA HERO. At the top of the other, write REAL HERO.

Participants call out adjectives: *(12 mins.)*

Ask the group to think about heroes in movies or TV or other media and call out words that describe a typical media hero. Start the list with common cliches:

Usually male	Drinks
Packs a gun	Drives fast

Then ask them to think about people in real life whom they would consider heroic. Call out words they would use to describe or characterize a hero or heroine in real life, e.g.,

Not necessarily good looking	Could be man or woman
Hard-working	Concerned About Others

Now ask the group to reflect on what happens when media heroes get involved in conflict?

- *What kind of conflict do they get involved in?*
- *How do they resolve it?*
- *What are the consequences?*

Next consider real heroes/heroines:

- *What kind of conflict do they get involved in?*
- *How do they resolve it?*
- *What are the consequences?*

Three ideas about violence in entertainment: *(5 mins.)*

Summarize the discussion by noting three important ideas about what we're beginning to understand about violence in entertainment:

1. *We don't have many models for nonviolent conflict resolution because the media seldom show any other way to resolve conflict but violence.*

2. *Furthermore, media violence seldom shows real consequences to violence so there's no "reality check" for viewers to connect to real life.*

3. *Plus, we've gotten so used to violent resolutions in entertainment that we sometimes don't feel entertained unless our senses and psyches have been "jolted" by some kind of violence. (Recall the fourth effect of viewing media violence from the first session: viewing violence* increases the appetite *for more and more violence in entertainment and real life.)*

As a final point, remind the group that American culture over 200 years, (in truth, building on most of western civilization) regularly resorts to violence as a way to resolve conflict or impose domination over others: slavery, wars and the threat of war, "taming" of the frontier (a euphemism for the extermination of Native Americans and their culture), exploitation of the environment. Civil Rights activist H. Rap Brown stated, "Violence is as American as cherry pie."

Resolving the issue of violence in society is not as simple as asking the media to start showing nonviolence instead of (or at least in addition to) violence. However it is one place to start and might provide models for different behaviors in real life than we have now.

Viewing and group discussion:

Prepare the group to watch an extended video segment from the 1994 TV special, *Kids Killing Kids*. The clip they will see is one of four scenarios in the special that illustrates how a violent resolution to a situation of conflict between two young men might have been solved differently. The point of viewing the story is to see not only how conflict can be resolved without violence but also how the dramatic storytelling works without resorting to violence. Explain that they will see the same story told twice and to look for the differences in the two versions.

Video D #5:
(12 mins.)

Play Video D #5 — An excerpt from *Kids Killing Kids*. Press stop when the clip is finished.

Discussion:
(10 mins.)

Involve the large group in discussion:

- *How do the two versions compare? Did both versions engage you emotionally and dramatically?*
- *How does the nonviolent version keep you involved?*
- *In which version does the hero show more courage?*
- *Which version makes a better role model for young people?*
- *On the basis of what you saw, do you believe the media industry could make dramatically satisfying nonviolent films?*

Closure:
(5 mins.)

Distribute, **How to Write to the Media** (Handout #8 from the *Introduction/Overview* guide). Suggest that next time they see a TV program or a movie that opts for a violent rather than a nonviolent story resolution, they might let the producers know that it can be done differently.

Evaluation Form:

Distribute the **Evaluation Form** (in the *Introduction/Overview* guide, page 22) and give participants a few minutes to fill it out. Thank the group for their participation. Preview any future workshops you will be conducting.

ACTION PROJECTS TO PURSUE

Share hero analysis with children:

- Share this analysis of how the media portrays heroism with children you know in your family, in a class or afterschool program. Check the Elementary and Middle School Leader's Guides for lesson plans and Handouts on this same topic.

Analyze "action" movie ads:

- Collect ads for "action-adventure" movies from the newspaper or media magazines such as *Entertainment Weekly*. Analyze the ads for male/female gender stereotyping, glorification of guns and weapons, or other visual elements you might find interesting to explore.

Other resources:

- Make the connection between the stereotyping of media "heroes" and the glorification of violence in militarism with *Images of Conflict: Learning from Media Coverage of the Gulf War*. This Media Literacy Workshop Kit, which also contains a 10-minute video, *Lines in the Sand*, provides a variety of activities to explore how the media creates monster "enemies" which "good" guys can then justify exterminating. $44.95 from the Center for Media Literacy, 1962 S. Shenandoah, Los Angeles, CA 90034, 1-800-226-9494.

TEEN/ADULT SESSION

7

Private Gain or Public Good? The Economics of Media Violence

Concept: Should media companies profit from creating products that may be endangering the public? In the current national conversation around media violence where is the line between private gain and public good?

Objectives:
- To hear various economic and ethical points of view on violence in media *(Awareness)*.
- To consider how these viewpoints conflict or connect *(Analysis)*.
- To recognize how each of us has links to the culture of violence *(Relfection)*.
- To brainstorm ways to reduce violence in our media culture *(Action)*.

Media Literacy Principles:
- Media are businesses with commercial interests.
- Media have embedded values and points of view.

Leader Preparation:
- In *Media and Violence: Part One*, read:
  "Media and Violence: Making the Connections" (p. 2).
- In *Media and Violence: Part Two*, read:
  "Like Money in the Bank" (pp. 4-6).
  "Media Must Tell Truth about Violence" (p. 6) .
  "Now, for a Word from Mother" (pp. 10-11).
- Using lightweight posterboard and a long pole or stick (such as a yardstick), create "sign-posts" for each small group of "stakeholders" (similar to delegatation signs at a convention.) Make sure the names of each group are large enough to be seen across the room.
- Choose eight individuals from the group to read the "voices" in the media violence debate. Give each one a copy of their "voice" in advance and coach them to speak out clearly and boldly.
- Make copies of Handout #10, **Voices in the Media Violence Debate,** and Handout #11, **Private Gain or Public Good?** for each participant.
- On a chalkboard, tablet paper or overhead transparency, create the following chart. Cover it until ready to use near the beginning of the session:
  - Media Industry
    - Corporate Board of Directors
    - Program Executives
    - Writers, Producers, Actors
    - Advertisers
  - Viewers / the "Public," including Parents
  - Community, Civic and Religious Organizations
  - Educators
  - Government
- Prepare evaluation materials or copy Evaluation Form on page 22 of Leader's Guide A.
- OPTIONAL: Use Video A #3 — An interview with Dr. George Gerbner — from the *Introduction/Overview* unit to better understand the econimics of media violence.

Additional Materials Needed:
- Chalkboard or tablet paper and markers
- Pencils or pens for everyone

Time Required: One hour

INSTRUCTIONS

Introduction:
(5 mins.)

Explain that in the current national conversation around media violence, there are many voices and points of view. This is good! It is important to recognize the various points of view in order to understand that solutions will require contributions from many different levels of society. If we can engage all the voices and points or view — and come to some commonly-accepted solutions — then democracy is at work!

For the purposes of this session on media violence, we'll look at eight groups — call them "stakeholders" because they each have a different "stake" in both the conversation and any long-term outcomes.

Uncover list of "stakeholders":
(2 mins.)

Uncover your prepared list of "stakeholders." Explain that the media industry is itself made up of several stakeholders, each with a slightly different point of view. Other groups also could have subdivisions, but for the sake of the exercise, explain that the group will focus primarily on a few key "voices."

Listen to "voices":
(8 mins.)

Invite your pre-selected "voices" to stand. Say something like: *Let's hear what some of the various voices are saying about the problem of media violence.*

Each "voice" should speak up clearly and boldly. Be sure that the speaker identifies the "voice" at the end. The quotes are all from real people who've made public statements in articles or interviews.

Handout #10:

After all the voices have spoken, thank the speakers. Distribute Handout #10, **Voices in the Media Violence Debate,** for everyone to have their own copy.

Discussion:
(5 mins.)

Note that the issue seems to boil down to a basic conflict between *public interest* and *private interest.* — between what is good for the public (health and safety of citizens, influence on children, etc.) and what is good for private business. Consider this question for a few minutes (but don't go on and on — there are many points of view!):

Where is the fine line between profit that helps society and profit that (even indirectly) hurts society?

This dilemma has been a common conflict in American democracy — and most other cultures built on capitalism — for centuries! These are *systemic social issues* and can only be resolved by having every stakeholder re-evaluate what they do to contribute to the problem and what they can do to resolve the problem.

Handout #11:
(5 mins.)

Distribute Handout #11, **Private Gain or Public Good?** and explain that the group can understand the issues better by role-playing a situation around the making, selling and airing of a TV movie of the week.

Form two large groups:

Divide group in half. One group will compose the many stakeholders in the "media industry" and will further divide into four sub-roles described on the handout: Corporate Board of Directors, Program Executives, Writers/Producers and Advertisers. The second large group will subdivide into other stakeholders in the conversation: Viewers, Community Groups, Educators and the government, namely the Federal Communications Commission. Locate each group around its signpost.

Groups discuss: *(10 mins.)*

Ask each small group to take 10 minutes to consider their "stake" in the discussion of violence in entertainment. Ask them to:

- *Evaluate the responsibilities of their job.*
- *Look honestly at the dilemma they face in contributing to the current culture of violence.*
- *Decide what they can do to resolve their dilemma without ignoring the issue, blaming others or bowing to economic pressures.*

Set your timer for 10 minutes. Visit groups to ensure that discussion does not degenerate into arguments and that everyone participates.

Groups present solutions: *(15 mins.)*

When time is up, invite each group to present the solution to their dilemma in a summary statement of no more than two minutes.

Discussion: *(10 mins.)*

After presentations, open general discussion among stakeholders. Don't allow blaming or pointing fingers at other groups, but encourage everyone to recognize that each group must do something positive toward a solution.

Closure:

Encourage one or several of the following Action Projects. Or have participants create their own. Thank the group for their participation and contributions in this particular session and the entire *Teen/Adult* program, if applicable.

ACTION PROJECTS TO PURSUE

Corporate Responsibility:

- The corporate responsibility movement has been successful in challenging and changing many systemic problems characterized by private interest vs. public interest (e.g., apartheid in South Africa, marketing practices of infant formula makers, etc.). Individuals with stock portfolios and organizations with investment portfolios or pension plans can use their stockholder power to promote more corporate responsibility by media corporations. Contact the following two organizations for the latest developments in corporate responsibility around media violence:
  - ***Investor Responsibility Research Center, Inc.,*** *1350 Connecticut Ave., NW, #700, Washington, DC 20036; 202-833-0700; FAX: 202-833-3555.*
  - ***Interfaith Center for Corporate Responsibility,*** *475 Riverside Dr., #566, New York, NY 10115; 212-870-2295; FAX: 212-870-2023.*

Follow the Ratings!

- Investigate the Neilsen rating service for prime-time television and post the weekly TV ratings for a period of time. They're carried each Wednesday in *USA Today* and many other newspapers. Evaluate what's popular each week and how variations occur.

The export of violent entertainment:

- Discuss/debate the ethical implications of the United States exporting violent entertainment around the world. How does this export policy square with U.S. international policy to denounce terrorism and violence? "From Rambo to Rainman" is an excellent lesson plan on international marketing available in *Global Questions: Exploring World Media Issues*, a Media Literacy Workshop Kit™ from the Center for Media Literacy. $44.95, plus $3.00 S/H, 1-800-226-9494.

Case study on movie marketing:

- Do a case study on how a new TV show or movie is marketed. Collect ads from the newspaper. Does the ad change over time? Be alert for articles and interviews with the stars or the director in newspapers, magazines, on talk shows, etc. Watch/listen for TV promos or radio ads. In the library, look for background articles on the marketing strategy for new produtions in entertainment publications such as *Box Office, Entertainment Weekly, Variety* or *Hollywood Reporter.*

Quiz Show Scandals:

- Rent the 1994 movie, *Quiz Show* and evaluate the ethical and economic issues it raises about the TV industry. How is it the same or different today?

READY-TO-COPY HANDOUT MASTERS

TEEN/ADULT SESSIONS

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To accompany Session One:
- *#1 - What Do You Believe?*
- *#2 - Four Effects of Viewing Media Violence*

To accompany Session Two:
- *#3 - Media Violence Log*

To accompany Session Three:
- *#4 - Family Sensitive News*

To accompany Session Four:
- *#5 - It's Not Whether You Win or Lose...*

To accompany Session Five:
- *#6 - Beauties and Brutes*
- *#7 - Images of Men and Women*

To accompany Session Six:
- *#8 - Creating New Heroes, New Heroism*
- *#9 - How to Write to the Media*
  (Handout #8 from the *Introduction/ Overview* unit, Guide A)

To accompany Session Seven:
- *#10 - Voices in the Media Violence Debate*
- *#11 - Private Gain or Public Good?*

D **HANDOUT #1**

What Do You Believe?

Conduct the following survey with a partner.

1. **TV viewing sometimes contributes to acts of real-life violence.**

   DISAGREE AGREE

2. **Violence in the media can make people more fearful of the outside world.**

   DISAGREE AGREE

3. **Watching violence in the media does not change people's attitudes about violence in the real world.**

   DISAGREE AGREE

4. **Viewing violence can increase people's interest in watching more violence.**

   DISAGREE AGREE

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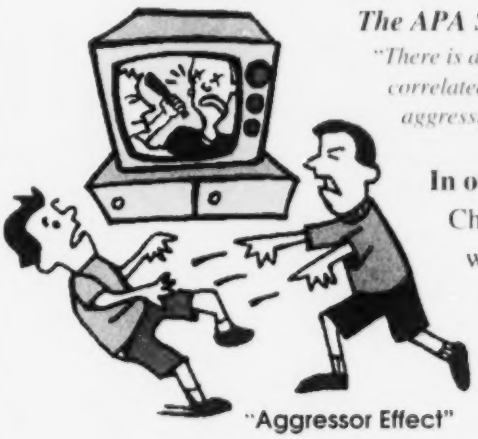
D HANDOUT #2

Four Effects of Viewing Media Violence

Does viewing violence in media contribute to violence in real life? In August, 1993, the Commission on Violence and Youth of the American Psychological Association issued a major new report titled: *Violence and Youth: Psychology's Response*. The report moved the debate on the effects of media and violence from just the impact *on individuals* to the cumulative impact of media violence *on our quality of life and on society as a whole* and identifies four serious and real-life effects resulting from repeated long-term violence in mass media.

1 Increased aggressiveness and antisocial behavior.



"Aggressor Effect"

The APA Study says...

"There is absolutely no doubt that higher levels of viewing violence on television are correlated with increased acceptance of aggressive attitudes and increased aggressive behavior."

In other words...

Children who watch a lot of violence are more likely to imitate what they see on TV (Ninja chops, sword and gun play, fist fights, etc.). Aggressive children who have trouble in school and in relating to peers tend to watch more TV. The violence they see there reinforces their tendency toward aggressiveness and compounds their academic and social failures. If children do not have a strong support system to learn to handle anger and balance aggressiveness, they can establish lifelong patterns of aggression which may result in adult crime, cruelty to others (e.g. abuse) and overall mean-spiritedness.

2 Increased fear of becoming a victim.

The APA study says...

"Viewing violence increases fear of becoming a victim of violence, with a resultant increase in self-protective behaviors and increased mistrust of others."

In other words...

Watching excessive amounts of media violence can make people think their communities are more dangerous than they really are. People who watch a lot of media violence tend to put bars on their windows, worry about locks and security systems and vote for more prisons and police. If we fear going out at night, we tend to stay home where we watch more TV violence, thus perpetuating the paranoia. This fear of the outside world is sometimes called the "Mean World Syndrome."

"Victim Effect"

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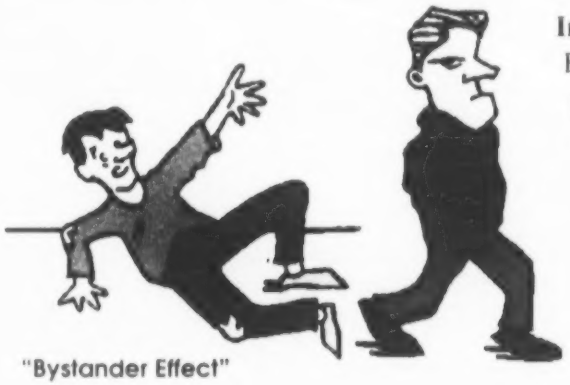
3 Increased desensitization to violence and victims of violence.

The APA study says...

"Viewing violence increases desensitization to violence, resulting in a calloused attitude towards violence directed at others and a decreased likelihood to take action on behalf of the victim when violence occurs."



"Bystander Effect"

In other words...

Excessive exposure to media violence may produce a psychological blunting of normal emotional responses to violent events. It may also lead to a lack of responsiveness in real life to people who have been hurt or who are in trouble. A major question that arises from this effect is are in danger of losing one of the fundamental principles of human civilization — concern for our neighbor?

4 Increased appetite for more violence in entertainment and real life.

The APA Study says...

"Viewing violence increases viewers' appetites for becoming involved with violence or exposing themselves to violence."

In other words...

Viewers who watch violence grow in their ability to tolerate more and more violence as part of media entertainment. They also tend to expose themselves to dangerous and violent situations in real life, for example, carrying weapons or abusing drugs or alcohol. But all of us have come to expect a certain level of violence in storytelling and we don't feel satisfied unless we get it. Children beg us to take them to the latest action-adventure movies even if they are rated "R." When they go out to play, they imitate the violence they see in the media, turning it into a game — until somebody gets hurt.

"Appetite Effect"

Find out more about the four effects of viewing media violence.

For a copy of the American Psychological Association's recent report, *Violence and Youth: Psychology's Response*, write to: APA, Public Interest Directorarte, 750 First St., NE, Washington D.C., 20002-4242. Or call (202) 336-5500. Sample copies are free. Additional copies are $4.

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D HANDOUT #3

Media Violence Log

For one week keep a log of all the violence you confront in the media. Be sure to include newspaper and magazine photos, movies, TV programs and commercials, songs, video games, comic books, radio programs.

DAY	TIME	MEDIA	SOURCE	DESCRIPTION	COMMENTS

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D HANDOUT #4

Family Sensitive News: A Kinder, Gentler Newscast

Imagine watching your local newscast at six o'clock and instead of viewing the typical parade of bloody crime stories with graphic images of dead bodies surrounded by yellow police tape, you see crime stories with no graphic pictures and accompanied by constructive information on how to fight crime.

Sound impossible in the age of *Court TV* and *C.O.P.S.*?

Well, a growing number of broadcast news affiliates around the country are adapting "family-sensitive" formats to address the concern of viewers that newscasts are filled with too much murder, blood and gore, especially with children watching.

According to Ron Alridge, publisher and editorial director of *Electronic Media*, a trade magazine of the broadcast television industry, "much of the violence and gore that have become common in TV newscasts are entirely gratuitous. And context is too often lacking."

For Alridge, family-sensitive news is an idea whose time has come. "It sounds to me like good old-fashioned responsible journalism. Here's hoping it continues to spread," he says.

Since CBS affiliate WCCO-TV in Minneapolis produced the first family-sensitive newscasts, over a dozen stations have adopted the format. One such station is WTVR-TV in Richmond, VA, whose new news reporting guidelines provides a good definition of family-sensitive newscasts.

In an on-air editorial, WTVR-TV news director Elliot Wiser explained his station's a commitment to responsible news reporting. "It's my belief," he said, "and the belief of this television station, that the media is part of the problem when it comes to fighting crime in this country. It's time we take responsibility for our actions; that we realize that the violent images we broadcast or print sometimes have an adverse impact on our community."

Wiser also announced new guidelines for reporting violent stories. "We will be more restrictive about showing the bodies of murder victims in newscasts when children may be watching. And on those infrequent occasions when we have to show that video, a warning will be issued beforehand."

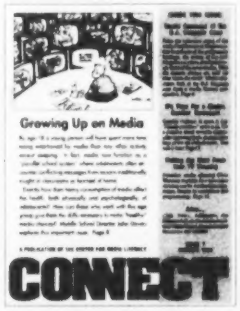
More than just limiting the use of violent video, WTVR-TV will also provide viewers information on fighting crime. For every murder story reported, the station will "offer [viewers] a way to fight crime, whether it's a suspect description or a phone number for crime solvers or crime stoppers."

"We will also strive to look beyond the singular act of murder," Wiser said. "Crime trends and prevention measures are just as important."

Stations that have adopted the format have seen steady ratings, a sign that perhaps responsible reporting of crime stories is here to stay. CBS affiliate KGBT-TV in Harlingen, Texas, saw its family-sensitve, 5 p.m. newscast rise from second place to a virtual first place tie with ABC affiliate KRGV-TV.

According to KGBT-TV's vice president and general manager, Bill Jorn, it's a significant increase because "KRGV-TV has gotten bloodier and gutsier, so there's a real line in the sand in terms of news right now."

Karen Lee Rice, general manager for ABC affiliate KGUN-TV in Tucson, Ariz., says that her station's small drop in ratings doesn't affect their commitment to the family-sensitive format. "More important than the ratings, we have gotten tremendous feedback from the viewers and the business community."



This article first appeared in Connect, *Summer 1994, issue 7, a publication of the Center for Media Literacy.*

Bring Family Sensitive News To Your Town

1. Read more about this trend in trade magazines, such as *Electronic Media*.
2. Get knowledgeable about local news ratings. Who's first? Who's last?
3. Build a coalition of community groups and leaders to support your effort.
4. Publicize family-sensitive news — newsletters, bulletins, talk shows.
5. Pick one station that might be more likely to adopt the format. Send two or three representatives to meet with the station manager. Invite the station to set an example and "be the first."
6. Hold a press conference to announce the coalition and its goal.
7. Help build an audience for stations that switch. Give them an award!

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D HANDOUT #5

It's Not Whether You Win Or Lose...

Late in 1993, Tim Green, a defensive lineman for the Atlanta Falcons, wrote the following essay for National Public Radio about the way in which sportsmanship is on the decline.

One of the things that most attracts Americans to football is its violence. When the game began in the late 19th century, serious injuries and deaths on the field were not unusual. Although there were cries of outrage and demands that it be made illegal, the game grew increasingly popular. Americans had the image of a Western frontier where gunfights and barroom brawls were a way of life and football fit that image perfectly.

Now our country is more violent than ever and football is even more popular. The Super Bowl draws the biggst TV audience of any other event in the U.S. and has taken on the proportions of a national holiday.

And the violence on the field? It's become so prevalent and so intense that it's spilled out of the immediate action of the game to the sidelines and can often be found before and after the actual play. How many times this year have we watched college teams clear their benches for a donnybrook? The NFL has become rival to the National Hockey League in number of fights per minutes of play. Many of these fights are provoked by trash talk, the verbal mode of violence where a player screams obscenities across the line of scrimmage. It's made the game ugly and mean-spirited.

The solution, of course, is that good old-fashioned notion called sportsmanship. What a laugh, right? When's the last time you heard someone say that what the game needs is a little more sportsmanship?

But there was a time I can remember as a kid when the Little League I played in gave out a trophy for sportsmanship. It went to the player who helped his opponents up after the play, encouraged his own teammates in a positive manner and who interacted with coaches and officials with courtesy and respect.

I imagine an award like that no longer exists. Many players are chastised by their coaches for helping up the opposition after a play. Referees are subject to so much foul language that they no longer seem to even notice, and it's almost a rule for a player who makes a big play to shove his celebrating teammates out of the way so he can soak up the camera.

I know sportsmanship won't fill seats and it won't make more people watch the games on TV, so it's a dead notion. Like the programs we've come to expect on TV and at the movies, the demand for a more violent version of the game has allowed violence to break beyond the bounds that once contained it within the contest itself.

> 80 percent of Americans believe that good sportsmanship has declined in professional sports over the past decade.
>
> Source: 1994 ESPN Sports Poll

I'm not opposed to violence in football. We all have a dark mean streak that cannot be denied. If we can vent it between the time the ball is snapped and the whistle blows and do it in a way that conforms to the rules, it can be a beautiful thing like watching a lightning storm from a distant hilltop. But, if we allow, encourage and romanticize violence that knows no boundaries, then all we have done is contribute to a society that has already established itself as the most dangerous peacetime place in the world.

(Reprinted with permission of Tim Green.)

Professional Sports and the Media: Some Questions

1. Does the media's limelight encourage athletes to sacrifice sportsmanship? How?
2. Do televised sports encourage interest in "star players" rather than teamwork?
3. How do TV techniques like instant replays and slow motion affect the way viewers appreciate the game? Do they influence the incidences of violence?
4. How does the news cover sports? Should the way games are televised or the way news covers sports be changed? How?

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D HANDOUT #6

Beauties and Brutes

Circle the adjectives that describe the men and women in the videos. Use two different color pens to distinguish between those adjectives that pertain to women and those that pertain to men. Note: some adjectives may apply to both.

SEXY	ACTIVE	STRONG	PASSIVE
SINCERE	PROVOCATIVE	SOULFUL	CUTE
PASSIONATE	HOT	UNAVAILABLE	TOUGH
TEASING	COOL	FUN-LOVING	VIOLENT
ANGRY	SWEET	REMOTE	WILD
CRAZY	OUT OF CONTROL	IN CONTROL	DREAMY

What other adjectives would you use to describe the men and women in the videos?

MEN: _____ WOMEN: _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

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D HANDOUT #7

Images of Men and Women

- How do you feel after viewing these images?
- How do film depictions differ when a man is being chased, attacked or killed on screen?
- What do the women depicted all have in common? Are they all young, slim and very attractive?
- Do these clips give the impression that women can defend themselves when necessary?
- If you were a 12-year-old boy or girl, what reaction would you have to these images? What vision does it present of the relationship between men and women?
- American society has become tolerant of this type of violence against women — at least in the media. What repercussions does that tolerance have in society at large?

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D HANDOUT #8

Creating New Heroes, New Heroism

The following is an excerpt from the article "New Heroes for a New Age: Stories of Nonviolence Inspire the Best in Us," by Arthur Kanegis, film producer and futurist, as published in Media&Values, *issue #63.*

I'm riding on a subway in New York City when I see a ballet-like hand weave between the packed-in crowd and slip into a pocket. "What you did isn't right," I find myself declaring to the young man connected to the hand. "What?" he shouts, drawing back emptyhanded. "I'll cut you. I'll dice you."

The entire subway car falls silent. You could hear a pin drop. I'm looking him dead in the eye. He's looking at me. The subway door opens. He turns and walks off mumbling and cursing. The entire subway car bursts into a cheer.

-Linda Carel, a rapper describing a 1988 incident.

In every audience I speak to around the country I find ordinary people with remarkable first-hand stories of nonviolent heroism. A seven-year-old girl stops a quarrel by stepping between her two fighting brothers. A veteran policeman uses Eastern meditation techniques to peacefully disarm a crazed, knife-wielding murderer. A mother refuses to play "victim" to a carjacker and disarms him by connecting with the pained little boy inside him.

A man once told me, in hushed tones, of talking his way out of a fight.

"You know, I've never told this to anyone."

"Why not?" I asked.

"Well, I don't know, I was kind of embarrassed — that I didn't kick the shit out of the guy — like John Wayne — like all the heroes you see in the movies."

Many of us model and evaluate our behavior on the basis of our cultural heroes. Thus as a nation, our choice of heroes has a fundamental effect on the kind of society we develop. Every society needs its heroes — someone to help inspire dreams and shape goals.

A boy or girl who grows up watching a cartoon G.I. Joe subdue and pin down a bikini-clad "evil" temptress may develop a different self-concept than one who spends his or her time enthralled by the biographies of historical and contemporary heroes and heroines like Thomas Jefferson, Jane Addams, Martin Luther King, Jr., Simon Bolivar, Stephen Biko, Mohandas Gandhi, Mother Teresa or Eleanor Roosevelt.

Given our mass culture's current glorification of criminal and violent heroes, is it any wonder that Americans are killing, maiming, raping and robbing each other at a furious rate — a rate which exceeds that of every other nation that keeps records? According to a March 1991 Senate Judiciary Committee report, the United States is "the most violent and self-destructive nation on earth."

Could there be a connection between our choice of heroes and the epidemic of violence sweeping our society?

Mythological interpreter Joseph Campbell observed that since the beginning of civilization, the behavior of every society has been largely molded by its storytellers and myth makers.

In the days of old, stories of the heroic warriors were used to inspire young men to become soldiers and young women to want to marry them. The warrior would either win — building an empire of power, seizing a bounty of riches and securing safety for his society — or lose, bringing shame, subjugation and poverty to his people. The old myth that we have only two choices — fight or flight — is deeply ingrained in many cultures.

What is needed are the tools of good conflict management and resolution, new role models to show the way to a greater power than violence. We need new kinds of "beyond macho" heroes of both sexes and all races.

"Turning off" the violence in media is not enough. We must also "turn on" stories that will provide role models for children and adults.

Write at least three words that describe a media hero:

_____ _____ _____

Write at least three words that describe a real hero from your life:

_____ _____ _____

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D HANDOUT #10

Voices in the Media Violence Debate

The following voices in the media violence debate represent a cross-section of our population and illustrate how deeply violence is woven into our media culture. As you read, compare each viewpoint with your own position on media violence.

1

"Murders, rapes, kidnaps and batterings are the rule of thumb for the traditional networks in movies or miniseries, and the source materials are now easier to come by. Frankly, I think it's a little less challenging than to sit down and come up with a story about ... a social issue, but these kinds of stories draw ratings."

- Fred Pierce, former president of ABC Television
(*New York Times*, Nov. 22, 1992.)

2

"Everything we're exposed to influences us — our teachers, our parents. Films influence us and TV programs we see influence us. The weaker your family is, the more they influence you ... The problems with families in our cities are catastrophic, but when you put violent programs (before) people who haven't had a lot of love in their lives, who are angry anyway, it's like pouring gasoline on fire."

- Ted Turner
(*Los Angeles Times*, April 3, 1994.)

3

"Voyeurism has replaced drama in American life, and everyone in America seems to be willing to participate in the circus."

- Michael Ritchie, director of HBO's "The Positively True Adventures of the Texas Cheerleader-Murdering Mom."
(*New York Times*, Nov. 22, 1992)

4

"I have served as story editor on many weekly series. Story editors scan the headlines, searching for ways to paraphrase the truth and put it into fictional form. They give their running characters attitudes, points of view about the subject matter and about their relationships, creating conflict. Then they develop guest characters who set it all in motion . . . I believe that writers should continue to tell the stories of our time. Abuse in the home toward children or parents or grandparents is out of the closet now, thanks to its dramatization on television . . . The violence on the home screen follows the violence in our lives."

- Del Reisman, former president of the Writers Guild of America.
(Conference remarks at Harvard University's School of Public Health, May 1992.)

D Handout #10 Cont.

5 "I think that the public is exposed to too much gratuitous violence and too much exploitative sex. I'm particularly concerned with the depiction of violence and disrespect against women. But studio executives are intelligent, brutally overworked men and women who share one thing in common with baseball managers: they wake up every morning with the knowledge that sooner or later they're going to get fired. They report to executive vice presidents who report to senior vice presidents who report to presidents who report to group presidents who report to the chairman of the board who reports to stockholders who report to the IRS who, I guess, report to God."

- Christine Foster, Group W Productions
(Testimony before a National Council of Churches hearing, *Media&Values* #33)

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6 "We've had violence as part of art, certainly as a part of our lives, forever. There had not been until recently, however, the mass technology that can surround us with images of violence, nor had violence been equated with action. What I sense now is there is no action except violent action."

- Jean Kilbourne, Ph.D., in *On Television: The Violence Factor*

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7 "The evidence appears overwhelming that witnessing violence on television contributes to violent behavior in real life. There may be isolated instances of individuals who repeat a violent image. But the major problem is the child who sees it day after day and becomes confused about the consequences of violence in a TV world to which the "good" guys are rarely hurt or killed and the "bad" guys aren't always identified."

- Senator Paul Simon, Democrat-IL,
(Testimony before National Council of Churches hering, *Media&Values* #33)

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8 "The people who create media content aren't off in some ivory tower of creative spontaneity, operating without guidelines. They work for cultural organizations which, as Raymond Williams reminded us long ago, are 'both in themselves and in their frequent interlock with other institutions... part of the whole social and economic organization at its most pervasive.' In other words, there are powerful corporations and governments which fund and regulate media and make the rules about what gets aired and what doesn't."

- Elayne Rapping, "Like Money in the Bank," *Media&Values* #62

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9 "I think that you can make people like whatever there is available . . . If parents give a baby a little whiskey every day, all of a sudden this nice baby starts to enjoy whiskey. Now if the (media) put on too much violence and unnecessary sex, they can gear the public that way ... so all of a sudden the public is watching that because that's what they've been taught."

- Actor Dick Van Patten, in *On Television: The Violence Factor*

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D HANDOUT #11

Private Gain or Public Good?

Media Corporation (Board of Directors)

YOUR JOB:

- Organize corporate policies and business activities to maximize profit for investors (shareholders) within bounds of the law.
- Set financial targets for each division of the company.

YOUR DILEMMA:

At the quarterly board meeting, corporate profits are down. The word goes out to all company divisions — improve profits in the next 12 months or heads will roll! Board members, are there any limitations on what your network should program in order to improve income?

Network and Programming Executives

YOUR JOB:

- Purchase and schedule programs that will a) interest the right *viewers* (age, gender, income) so that b) *advertisers* will buy time in the programs.
- Ensure that programs meet corporate standards and still draw viewers.

YOUR DILEMMA:

You've put out the word to the creative community: the network needs some movie-of-the-week blockbuster hits. There's a high profile murder case currently in the headlines. Do you want to consider a movie based on the case? If you do, how will you justify the criticism you might get for any violent content?

Writers and Producers (" the creative community")

YOUR JOB:

- Writers sell script ideas to producers for best price possible.
- Producers sell production plans ,or finished products (including payments for actors, production team, special effects, etc.) in order to stay in business.

YOUR DILEMMA:

Your creative community spokespersons have been saying publicly that they don't like making violent movies but the network really needs a couple of ratings hits. Your production company employed hundreds of people and made a lot of money on one of the three Amy Fisher movies. Do you want to try again?

Advertisers/Advertising Agencies

YOUR JOB:

- Select appropriate programs in which to place commercials. The program must attract the right audience (age, gender, income) for the product to be advertised.
- Purchase time in programs that are compatible with client's product or company image, e.g., airlines wouldn't advertise in movie about an airplane crash.
- Sell products that make money for *their* investors.

YOUR DILEMMA:

Will you buy commercial time in this movie to advertise your clients' products? Some community groups are threatening some of your clients with boycotts if they don't stop advertising on violent programs. On the other hand, a new client making home security alarms is looking to "go national" with a big advertising campaign. Would this be the movie in which to place those TV spots which your agency spent months creating and producing?

Viewing Public

YOUR TASK:

- Select programs based on personal or family taste or criteria. What IS your criterion for selecting what to watch?
- Participate as a contributing member of society and as a citizen of a democracy — become informed about issues, express point of view, vote, etc..
- (Parents) Raise children to be active citizens, responsible adults and parents of future generations.

YOUR DILEMMA:

Will you watch? Or is all the brouhaha about media violence just a fad? Some of you own stock in media corporations that make lots of money on violent media. Your stockholdings are the nest egg for your children's education. What should you do?

Community, Civic and Religious Organizations

YOUR TASK:

- Provide an organized forum around which citizens can raise common issues and mobilize support to solve community problems.
- Raise ethical issues; hold both government and private sector accountable.
- Work for the common good, promote citizenship.

YOUR DILEMMA:

More and more of you have priorities to help society reduce violence and the "mean world" culture promulgated by media violence (not only in programs but also in fear-based advertising for cellular phones, security systems, etc.).

You do not think that censorship is a realistic solution. But what can you do?

Educators

YOUR JOB:

- Teach children the basic skills for continued learning throughout life, especially how to think critically and make appropriate choices about the economic, political, social and cultural world in which they will live their lives.
- Collaborate with parents to ensure that each child has a healthy environment in which to grow up.

YOUR DILEMMA:

From past experience you know your students will come to school and imitate on the playground violent scenes from movies they see on TV. What can you do to help your students and their families counter the impact of this kind of material? In addition, your teacher's union has a pension plan with investments in some very profitable media corporations that export violent media products overseas. Are you hypocritical on this topic of media violence?

Government

YOUR JOB:

- The Federal Communications Commission must regulate local broadcast stations and activities in the public "interest, convenience and necessity." (1934 Communications Act)
- Prevent financial monopolies of information sources in a community.
- Ensure that a diversity of viewpoints is expressed over the public airwaves.
- Protect the special needs of children.
- Protect the health and safety of the public.

YOUR DILEMMA:

25,000 of your citizens are murdered each year. If violence was a virus killing that many people, you would create an all-out effort to find a cure! No longer is there a dispute that violent media contributes in part to the "climate of violence" that grips the country. On the other hand, media products, including violent ones, are one of the biggest exports your country has. What is your position?

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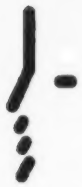

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Beyond Blame

CHALLENGING VIOLENCE IN THE MEDIA

A multi-media literacy program in five comprehensive units for community education and empowerment.

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1. INTRODUCTION/OVERVIEW
- *How to organize effective programs in your schools and community.*
- *Background articles, bibliography and audiotape, "Issues and Answers."*
- *A 90-minute, video-based "Town Hall" presentation to introduce teachers, parents, religious and community groups to key concepts and strategies for action.*

2. ELEMENTARY SCHOOL (*Grades 4-5*)
- *Eight lesson plans, 17 worksheets; eight video segments.*
- *Explores the missing consequences of media violence and challenges Hollywood's heroes and heroines. Kids discover how much violence they regularly see on TV and its impact.*

3. MIDDLE SCHOOL (*Grades 6-8*)
- *Eight lesson plans, 22 worksheets; eight video segments.*
- *Helps older kids create peaceful endings to stories; teaches about violent "jolts per minute" and inspires ways to make a difference.*

4. TEEN/ADULT
- *Seven session outlines, 11 handouts, five video segments.*
- *Explores deeper issues of violence in sports and the news as well as sexual violence in music videos and movies. Includes dozens of action and advocacy activities.*

5. PARENT/CAREGIVER
- *Seven session outlines, 21 handouts, four video segments.*
- *Taking the "Movie Ratings Quiz" is revealing; challenging the "Six Myths of Media Violence" is informative; learning the "Four Effects of Viewing Violence" is enlightening. An ideal curriculum for groups of parents, grandparents and caregivers of young children.*

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